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T H E  
R U I N S  
O F  
P Æ S T U M,  
O T H E R W I S E  
P O S I D O N I A,  
I N  
M A G N A G R Æ C I A.

By *THOMAS MAJOR*, Engraver to His Majesty.

---

L O N D O N :

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TO HIS GRACE

GEORGE *Duke of* MONTAGU,

*MARQUIS of* MONTHERMER,

*EARL of* CARDIGAN, &c. &c.

With the utmost Gratitude and Respect this BOOK is humbly INSCRIBED,

By HIS GRACE's

*Most dutiful and obedient Servant,*

THOMAS MAJOR.







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## To the R E A D E R.

OF all the Nations of Antiquity, the *GREEKS* may justly claim the Superiority, as they furnish History with precious Monuments and illustrious Achievements; whether we consider the Glory of their Arms, the Wisdom of their Laws, or their other Accomplishments: Every Circumstance concurred to render *Greece* a School for the rest of Mankind. The Graces delighted in this Spot, and the Arts, Sciences, and Philosophy, seemed to vie with each other, which should most ornament and improve it; nay, it may be said to have been the Center, where every Ray of Learning and Wisdom was united, which at that Time humanized and embellished the World. Therefore it is impossible not to be interested in favour of such a People, especially, since their remarkable Actions have been transmitted down to us by Authors of the first Rank and Abilities; Men who distinguished themselves by their Military Exploits, as well as by their Writings, and were as great Commanders and Politicians, as excellent Historians. In the short Space of little more than a Century, they arrived to the highest Degree of Perfection in Painting, Sculpture, and Architecture, that we can scarce help considering this Age as the Golden Period. This naturally raises in us a Curiosity to search into the Rise and Progress of so illustrious a People; and, with respect to the first, the Engraver hopes the present Work will fully shew the State of *Grecian* Architecture in its Infancy, and from thence we may trace the Steps of its progressive Improvements, to that Elegance, Grandeur and Magnificence, which have been the Admiration of the succeeding Ages; and this Curiosity may be amply satisfied, by consulting the several very exact Representations of the noble Remains of Antiquity (1), which have been received by the Public, with the Applause that ever attends, and is the truest Criterion of such excellent Performances.

THE City of *Pæstum*, or *Pesidonia*, whose Remains are here exhibited, hath been, 'till very lately, almost buried in Oblivion. The Causes of the Depopulation of *Magna Græcia* extending to this City, have, for many Ages, rendered its Territories a Desert, unfrequented by the adjacent Inhabitants, and little known to Travellers. However, within these few Years, this Place has been visited by the Curious; and among others, by an *English* Gentleman, to whom the following Work owes its Birth; and who procured at *Naples* several fine Drawings of these Temples. The other Views were taken in Preference of his Excellency Sir JAMES GRAY (2), whilst His Majesty's Envoy Extraordinary and Plenipotentiary at the Court of *Naples*. The Plans, Elevations, and Measures, the Public owe to that eminent Artist, Monsr. J. G. SOUFFLOT (3): They were by him accurately taken on the Spot (4), and he has generously assisted the Engraver in this Undertaking.

(1) The Ruins of *Palmyra*, 1753; and *Babes*, 1757, by M. WOOD and DAWKINS. *Les Ruines du plus beau Monuments de la Grèce*, 1758, by M. LE ROY. The Antiquities of *Athens*, by M. STUART and REVETT, 1762, &c.

(2) Bart. Knight of the Bath, Appointed His Majesty's Ambassador at the Court of Spain, in 1767.

(3) Knight of the Order of St. MICHAEL, Architect to His most Christian Majesty, Member of the Royal Academy of Architecture, and Controller of Paris.

(4) See LE ROY, *Monum. de la Grèce. Discours sur l'Histoire de l'Architecture Civile*, Page X, Note (2).

Thus

Thus furnished with Materials, and not knowing that any Attempts of this Kind, in several detached Pieces, had been made by others, the Engraver was induced to believe that this Performance, from the singular Construction of the Edifices, would prove acceptable to the Public. These Temples are esteemed by the learned as some of the most curious Remains of *Grecian* Antiquity, the most entire of any now existing, and are noble Monuments of the Magnificence of that ancient City.

THIS Work is divided into three Parts. The first contains a summary Account of the Origin of *Pæstum*, or *Posidonia*, and likewise of its ancient and modern State: The second, a Description of the Temples, with some occasional Remarks thereon: The third is a Dissertation upon the Coins and Medals of that City. As no Attention or Expence have been spared to render this Work as complete as possible, the Engraver hopes this Performance will be received with Indulgence. For the Illustration of the Prints, and Historical Account, he has availed himself of whatever could be gathered from various Authors who have treated on this Subject; and how far he has succeeded, is left to the Determination of the Public; to whom he begs leave to express his grateful Acknowledgements, for the favourable Reception hitherto bestowed upon his Labours.

For the Conveniency of Foreigners, he has given a Translation of this Work in *French*: And he takes this Occasion of expressing his Gratitude to the *French* Nation, for the many Civilities and Instructions he has received from their Artists, notwithstanding the Affair which happened to him while he was pursuing his Studies at *Paris* (1).

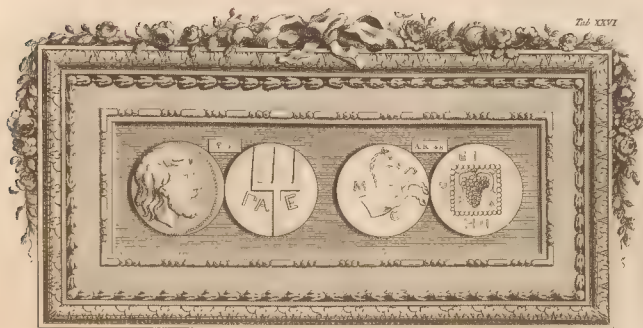
AND here, he cannot but observe with Pleasure, the great Improvements (the Effect of generous Encouragement) that his Countrymen have made in the several Branches of Art. Their Productions, particularly in Painting and Engraving, so generally approved at the annual public Exhibitions, sufficiently refute invidious Reflections sometimes thrown on them, that their chief Efforts center in Schemes of raising a Fortune: and also the unfavourable Opinion, entertained by some Foreigners (2), of the Abilities of the *English* Artists. If we consider the Disadvantage they labour under, of not having hitherto had any Public Academy; and of being, for the most Part, obliged to complete their Studies abroad; it is rather to be wondered that they have made so great a Progress; and is a convincing Proof of the natural Strength of *English* Genius, not less capable of distinguishing itself in the liberal Arts, than in the most abstruse Sciences.

London, June, 1767.

(1) The Engraver, with others of his Countrymen, was confined in the *Bastille* in 1746, by way of Reprisal for the *French* and *Irish* Soldiers, taken Prisoners by the *English*; but was released in ten Days by that generous Protector of Arts, the Marquis d'ARCONSON, Minister of State for Foreign Affairs.

(2) Particularly the Translator of the learned Abbé WINKELMAN's *Histoire de l'Art chez les Anciens*, Tom. I. P. 46. *French* Edition, *Amsterdam*, 1766.





A N

E N Q U I R Y

I N T O T H E

O R I G I N and A N C I E N T S T A T E

O F

*POSIDONIA, or PÆSTUM.*



AMONG the innumerable Evils, of which the diabolical Rage for War is productive, it is perhaps none of the least, that the Attention of the Historian is so engrossed by the Battles and Exploits of Heroes, that those Benefactors to Mankind, who have figured in Arts or Sciences, and employed all their Time and their Talents in civilizing the World, are either entirely forgot, or considered only as acting an under Part on the great Stage of Life. Whoever considers the noble Remains of Art, exhibited in the following Sheets, must conclude, that the City, which contained them, did once make a very considerable Figure; and argue by analogy, that the same Taste and Skill, which were exerted in raising these Buildings, were not confined to Architecture only, but produced a similar Excellence in the whole Circle of Arts and Sciences: So that *Posidonia*, in these Particulars, might once perhaps have been not much inferior to *Athens* itself: And yet so it is, that very scanty Materials for its History are to be found in the ancient Writers, by whom, when we have

C

been

been told that it was successively possessed by the *Dorians*, the *Sybarites*, the *Lucanians* and the *Romans*, we shall have learned the chief of what they have been pleased to inform us. However, we will endeavour to glean from them what we can upon the Subject, and supply the Defects by some Particulars of the neighbouring *Græcian* States in *Italy*; all of which, though independent of one another as to Government, yet agreed in Language, in Customs and in Manners; being all of them Colonies at different Times from *Old Greece*; who, possessing themselves of the Sea-Coasts of *Italy*, drove the ancient Inhabitants into the inland Parts; of whom also, and of the Country they inhabited, it may be necessary to premise some short Account.

WHAT is now called *Italy* went originally by several Names. So VIRGIL informs us (1)

*And the Saturnian Land oft chang'd its Name.*

On which his Commentator SERVIVS remarks, that it was called *Aufonia*, *Hesperia*, *Saturnia* and *Vitalia*: The latter from *Italus*, the Leader of a Colony; but as VARRO (2) supposes from *Vituli*, the Cattle which were found in great Numbers by the first Settlers. It was probably peopled, soon after the Dispersion, by some of those Wanderers from the East, who ranging the *Mediterranean* Sea, settled upon its Coasts and Islands, as far as *Hercules' Pillars*. Those who came to *Italy* we find distinguished by the Names of *Umbri*, *Siculi*, *Sabini*, *Aufones*, *Opici*, or *Ofci*. The old Inscriptions which are found in *Italy* in different Languages and Characters from the *Greek* and *Latin*; the old Names of Towns, which can be reduced to no *Greek* nor *Latin* Etymology, and which, being explained from the *Oriental* Languages, agree well with many Circumstances of their History and Situation, pretty clearly shew from whence we must derive the ancient Inhabitants. Of those, before mentioned, STRABO says, that the *Sabins* were to be reckoned among the Oldest and *Aborigines*; that from these were derived the *Picentins* and *Samnites*, from whom came the *Lucanians*, and from these the *Brettians* (3).

LONG after these, a great Number of Colonies from *Greece*, under various Leaders, took Possession of all the Sea-Coasts of *Italy*, driving the original Inhabitants, whom they called by one common Name (4) *Barbarians*, into the *Mountainous*, or Inland Parts, established themselves, built flourishing Cities, and for a considerable Space of Time made a very distinguished Figure in Science, in Arts and in Arms; inasmuch that they had the

(1) Sæpius et nomen posuit *Saturnia* Tellus.

*Æn.* VIII. 329.

(2) *Italia* a vitulis dicta ut dicit Plin.

*R. R.* 2. 1. 9.

And again,

*Græciæ antiquæ ut scribit Timæus* Tauros vocabant *Ἰταῖον*, a quorum multitudine & pulchritudine & fortis vitulorum *Italiani* dixerunt. *R. R.* 2. 5. 3. The *Æolie* digamma prefixed, would restore *Italia* to its old Pronunciation.

(3) *Ἰταλὶ δὲ καθ' ὅλην τὴν ἐν τῷ Ἰταλῷ ἢ Ἀδριατικῇ πελάγει ὡς καὶ ἡ Περσικὴ καὶ ἡ Σαρδηνία, ὡς καὶ ἡ Ἀρμενία, τὴν ἐν τῇ Ἰταλίᾳ.* *Strab.* V. 2. 18.

(4) The Name *Barbarian* was originally not so much a Term of Reproach as of Distinction only; under which the *Greeks* included all those Nations that did not inhabit *Old Greece*, or were Colonies from thence.

Ἰταλὶς in the *Oriental* Languages signifies that Part of a Country which is distant from a Dwelling or Town, a Common, a Desert; the Word being doubled, according to the Idiom of those Languages is brought to signify, One that lives at a great Distance, a Stranger, or Foreigner, a Person of a different Country and Language; in which Sense OVID speaks of himself in his Banishment at *Pontus*.

*Barbarus* hic ego sum quia non intelligor ulli.

*Trist.* V. 1.

But afterwards the Contrast between the *Greeks* and other Nations, as to Politeness and Civility, became so strong, that *Barbarian* grew to be synonymous with *rude* and *savage*; by somewhat the same Progress have our *English* Words *Knaves* and *Villains* become Terms of Reproach.



Vanity to distinguish the Country they had taken Possession of by the Name of *Magna Græcia* (1).

AMONG the principal Colonies from *Old Greece* settled here, were the *Crotonians*, the *Locrians*, the *Sybarites*, the *Caulonians*, the *Metapontins* and the *Tarentins*; who, as they came here independent of one another, so they continued; and encreasing daily in Wealth and Luxury, in the latter of which they seemed to have exceeded the most debauched *Asiatic Court*, they naturally fell into Rivalships, Jealousies, Quarrels and bloody Wars (2); and the Consequence of these was, the *Barbarians* falling upon, and revenging themselves by Plunder and Slaughter for the Loss of the better Parts of their ravished Territories; whilst the *Romans* stood by and enjoyed the Storm; and when they had sufficiently weakened each other, seized the Opportunity of crushing them all; making them dependent, in a greater or less Degree, on the City of *Rome*. The Language, Laws and Customs of the *Greek Cities*, were by Degrees exchanged for those of *Rome*, and the Name of *MAGNA GRÆCIA*, which, with an insulting Air of Triumph over their Mother-Country, they had given to their new acquired Territories, gave Place to the ancient Name of *Italy* (3).

IN a Part of *Italy*, having the River *Silarus* on the West, the *Lucanian Mountains* on the East, and the *Pesfidonian Bay* on the South, and in the Middle of this Bay was the City *Pesfidonia*, or *Pæstum*, situated: of its Origin, the only Account we have given us in the ancient Writers, is by *SOLINUS*, who says that it was built by the *Dorians*, (4) and these have been generally supposed to have come hither from *Old Greece*: But an ingenious modern Writer, in a very learned Work lately published, (5) has taken upon him to prove, that these *Dorians* came directly hither from the *East*, and made a Settlement as

(1) *Ipſi de ſc. Italia judicaverunt Græci, genus in gloriam ſuam effuſiſſimum, quodam partem ex ea appellando Græciam Magnam.* *PRINII Hiſt. L. III. c. 5.* It is not eaſy to find out from the ancient Authors when, or upon what Occaſion, this Appellation was given to *Italy*, nor to how large a Part of it; *HERODOTUS* makes Uſe of another Expreſſion for it, having Occaſion to ſpeak of the *Crotonians* that aſſisted at the Battle of *Salamis*, he ſays, *ἐν τῇ τῆς Ἰταλίας πόλει καὶ τῇ Πυθαγορείᾳ*, *ἐν τῇ τῆς Ἰταλίας πόλει καὶ τῇ Πυθαγορείᾳ*, VIII. 47. And in *POLYBIUS*'s Time it had ceaſed to be called ſo; for, mentioning the Burning of the *Pythagorean Colleges*, he ſays, *ἐν τῇ κατὰ τὴν Ἰταλίαν πόλει καὶ τῇ ΜΕΓΑΛῃ ΕΛΛΑΔΙ ΤΟΤΕ πύρρηνθησαν*. 2. P. 175. *SERVIVS*, on the 1ſt. *Æn.* 573, ſays, *Italia Magna* *Ελλάς*, id eſt, *Magna Græcia* eſt appellata quia a Tarento uſque ad Cumas omnes Civitates Græci conſiderunt.

*FESTVS*, not more ſatisfaſtorily, *Magna Græcia dicta eſt Italia quod eam Siculi quondam obtulerunt vel quod in ea multe magnæque civitates fuerunt ex Græcis profectæ.* *PYTHAGORAS*'s Panegyriſts ſeem to aſſign better Reaſons, one of whom, *JAMBlichVS*, expreſſy aſſirms that this Title was owing to the Splendour and Fame it acquired from the Diſcipline and Doctrines of that extraordinary Man, and the many excellent Scholars formed by him. *ἐν τῇ τῆς Ἰταλίας πόλει καὶ τῇ ΜΕΓΑΛῃ ΕΛΛΑΔΙ ΤΟΤΕ πύρρηνθησαν*, *ἐν τῇ τῆς Ἰταλίας πόλει καὶ τῇ ΜΕΓΑΛῃ ΕΛΛΑΔΙ ΤΟΤΕ πύρρηνθησαν*, C. 29. And well might that Country (ſays *SYNEſIVS*) be called *Magna Græcia*, where *PYTHAGORAS*'s Scholars became Governors of States; where *CHARONDAS* and *ZALIEUCUS* gave Laws; where *ARCHYTAS* and *PHILOLAIUS* commanded Armies; and *TIMAEVS*, the Prince of *Aſiatic*,

was employed in Embaſſies and in other Departments of civil Adminiſtration. — When ſuch Men as theſe were Miniſters and Stateſmen, need we wonder that *Italy* flouriſhed ſo well, even to the ninth Generation after *PYTHAGORAS*? P. 308.

*Πολλοὶ αὖτ' οὗτοι τῶν αὐτῶν ἔργων Πύθαγον τε αἰσίου, καὶ τῶν πολλῶν ἀρχόντων, ΕΛΛΑΔΕ καὶ ΜΕΓΑΛῃ περὶ τῆς πόλεως, καὶ ἡ πόλις τε διὰ τῶν Χρησίων αὐτῶν ἐκείνων καὶ ἀποκρίσεων ἐκείνων ἐν Ἀρχαῖς καὶ Φιλοσοφίᾳ, ὡς καὶ ἀποκρίσεων τῶν αὐτῶν ἐκείνων, καὶ καὶ ἐκείνων καὶ ἐκείνων ἐκείνων — Ταῦτ' αὖτ' οὗτοι, αὐτῶν αὐτῶν, καὶ οὗτοι καὶ οὗτοι ἐκείνων, ἐκείνων τῶν ἑαυτῶν ἐκείνων.* *SYNEſIVS*, *Op. Fo. P. 358.*

(2) *Metapontini cum Sybaritanis & Crotonensibus pelli ceteros Græcos Italia Statuerunt.*

*JUSTIN XX. 2.*

(3) It ſhould ſeem, that after the *Romans* had obliterated the Name of *GRÆCIA*, they were ſtill willing to preferre the *MAGNA*, at leaſt *VIRGIL* is particularly fond of applying it to *Italy*, *Seu vos HESPERIAM MAGNAM Saturniaque Æva.*

*Æn. I. 573.*

*Sed nunc ITALIAM MAGNAM Gryneus APOLLO.*

*IV. 345.*

*Multi illam MAGNO e LATIO totaque petebant*

*Aegyptus.*

*VII. 54.*

(4) *Notum eſt Pæstum a Doreniſis conſtitutum.* *C. VIII. 2.*

(5) *Musæi Commentarii in ÆNEAS Tabula Horatienſi.* *fo. Neapoli, 1754.*

early as any other Wanderers after the Dispersion. His principal Argument depends on tracing the two Names, *Pæstum* and *Pofidonia*, to the same Radix in the *Oriental* Languages.

ACCORDING TO BOCHART, (1) the *Heathen* Traditions concerning SATURN and his three Sons, agree well with the sacred History of NOAH and his Sons; particularly that Prophecy relative to the Fate of JAPHET and his Posterity; *God shall enlarge JAPHET* (2). By whose Sons, we are told afterwards, *that the Isles of the Gentiles were divided in their Lands*. These Circumstances very exactly correspond with the History of NEPTUNE and his Children, of whom LACTANTIUS mentions, from the ancient Historian EUHEMERUS, that JUPITER gave him the Government of the Sea, its Islands, and all maritime Coasts (3). As to the Meaning of the Word ΠΟΣΕΙΔΩΝ we shall in vain, according to HERODOTUS, (4) look for it among the *Greeks*, to whom the *Lybians* furnished this Deity and his Name. But in the *Oriental* Dialects is to be found פֶּשֶׁטָן *Pefitan*, signifying *wide* or *extended*; and as it is well known how frequent the Changes are between the T and the D, by admitting of the Change in this Word we shall have one very like to Ποσειδών in the *Doric* Dialect, which comes the nearest of all the Dialects to those of the *Oriental*s (5). Now it is remarkable enough, that the Word ΠΑΙΣΤΑΝΟ, found on the Medals No. 41 and 42, on one Side of which is the Head of NEPTUNE, and on the other his Son TARENS on a Dolphin, should so nearly correspond with BOCHART's Derivation of the Word ΠΟΣΕΙΔΩΝ, who does not seem to have been much beholden to Medals for any Assurances in his learned Enquiries, though undoubtedly he might have received much from them (6).

If this Etymology of the Name *Pæstum* be admitted, it will follow, that it was prior to *Pofidonia*, substituted in its Room by some *Grecian* Colonists, who succeeded the original Inhabitants; many Instances may be produced of the *Greeks* either softening the Termination of the old Names of Places which they took Possession of, or else substituting others of the same Meaning in their own Language.

THE oldest Author that gives any Account of *Greeks* settling here, is the Geographer SCYMNUS CHIUUS, who flourished about ninety Years before CHRIST, and who, describing the Inhabitants of *Italy*, says, "Next to these are the *Oenotrians*, extending as far as *Pofidonia*, where, they say, the *Sybarites* formerly brought a Colony (7)." This is confirmed by STRABO, who writes thus: "Next to the *Campanians* and *Samnites* are the *Picentins*, brought by the *Romans* to the *Pofidonian* Bay, now called the *Pæstan*, as the City *Pofidonia* is called *Pæstum*, which lies in the Middle of the Bay. The

(1) *Phalag.* I. 1.

פֶּשֶׁטָן מְלִיכָה (2)

*Gen.* X. 27.

(3) JUPITER imperium NEPTUNO dat maris, ut infallis omnibus & que secundum mare loca sunt omnibus regaret.

*De solis radigine.* I. 11.

(4) *Euterpe.* 50.

(5) BOCHART *Phalag.* I. 1.

(6) MAZUCHIUS, P. 500.

(7) Πρωτοις δὲ τοῖς καὶ παλαιῶν Οὐνιῶν  
Μικρὴν τὴν Πελοποννησίαν καταλαβάντες  
Ἰν φασὶ Σιβάρητος ἀποικισαὶ περὶ

V. 243.





of Time before-hand, of these Entertainments, that the Ladies might have Time to furnish themselves with proper Dresses for the Occasion. A *Sybarite*, invited to an Entertainment at *Lacedæmon*, was so disgusted at the Coarseness of his Fare, that he said, he wondered not the *Spartans* made such good Soldiers, for that Death was preferable to such Living (1).

Thus enervated, they quarrelled with their Neighbours the *Crotonians*, against whom they took the Field with 300000 Men, and were entirely defeated. A dreadful Carnage ensued, for the Victors spared none that did not save themselves by Flight, and destroyed the devoted City, by turning the River through it (2).

Those who had escaped, returned in a little Time afterwards to their desolated City, which they did not long enjoy, being again expelled by the *Crotonians*. They then applied to their Mother Country, *Attica*, for Assistance, who sent a Fleet with new Settlers; which, neglecting the Old City, founded another at a little Distance, to which they gave the Name of *Thurium* (3): But the restless Spirit of the *Sybarites* being very troublesome to their new Allies, they experienced the same Usage from them, which they themselves had formerly dealt to the *Trezenians*, and were, for the last Time, forever expelled from their old Habitations (4).

THE Time and Occasion of this fatal Contest with the *Crotonians* are pretty distinctly marked by *Diodorus Siculus*.

THERE was a Demagogue at *Sybaris*, who prevailed on the People to banish five Hundred of the richest Citizens, and to confiscate their Estates. The Exiles fled for Refuge to *Crotona*, whither Ambassadors were sent from *Sybaris* to require their being delivered up, and in Case of Refusal to denounce War: A Council being called to deliberate on the Affair, the *Crotonians*, fearful of contending with a superior Power,

(1) *ATHENÆUS*, L. XII. P. 518. *PLINIUS*, L. III. C. 11. *PLUTARCH* in *Corintho*: 7. *Sapient*. *SENEC.* de ira, XII.

There are many Proverbs extant referring to the luxurious Manners of the *Sybarites*.

Συβαρίτες ἡμετέρας *Sybaritica Mensa*

Συβαρίτας ὁμοῦσι *Sybaritice Sallustianæ*. *MAX. TYR.* III.

*Sybaritici Libelli*. *MARTIAL.*

*Sybaritici miffi*. *LAMPRIDIUS.*

(2) *DION. SIC.* XII. 234.

(3) The future State of this new Colony we shall give from *STRABO*. It flourished much, for a considerable Time, under the auspicious Influence of *CHARONDA'S* Laws, till it was reduced to Slavery by the *Launians*; who, in their Turn, being oppressed by the *Tarentines*, applied to the *Romans* for Protection, and they sent a Colony thither, A. U. C. 560, and called the City *Copia*.

(4) Where some of them, thus expelled, fled for Refuge, we are told by *HERODOTUS* in a remarkable Passage. Πάσους δὲ ταύτης Μελισσοῦ τοῦ Πύρρου, οὗ συνέθετο τὰς νόμους Ὑλέτιος, Οἱ Ἀ. 1. 11. 1. Σελήνη καὶ τὸ πᾶν ἀνέστησαν. Σελήνη γὰρ ἀναστήσκει τὸν ἡγεμόνα.

Μελισσοῦ γὰρ, ὃς δὲ ἀνέστησεν τὰς νόμους, οὗ συνέθετο τὰς νόμους. Πύρρος γὰρ ὁ ἄνθρωπος ὁ ἐπὶ τῇ γῇ τῆς ἀλλοτρίας ἐβόησεν.

"The *Milians*, driven from their Habitations by the *Perfians*, the *SYBARITES*, who, after their Expulsion, went to inhabit the Cities of *LAOS* and *SCYDRUS*, required not to the *Milians* the Civilities they had received from them; for, after the *Crotonians* had taken *Sybaris*, all the *Milians*, arrived to Puberty, shaved their Heads, and gave public Demonstrations of their Sorrow. These two Cities had been more strongly united in Friendship than any I ever knew." VI. 21.

And no Wonder, when there was such a Sympathy of Manners between them; the *Milians* being as remarkable for their Luxury as the *Sybarites*. The *Milian* Wool, and the Cloths made of it, furnished out the richest and most extravagant Dresses, and no Doubt, made a Part of the Finery, not only of the *Sybarites*, but of the other *Italian Greeks*; yet, *Dr. BENTLEY* brings this as one Argument to prove the Spuriousness of *ZALEUCUS'S* Laws, that among other luxurious Articles, the wearing *Milian* Cloths should be forbidden to the *Locrans*; by whom, says he, considering their Remoteness from *Miletus*, it is not likely they should ever have been so much as heard of. *Dijl.* on *PHALARIS*, P. 330.

† *ATHENÆUS*, P. 519.



were much inclined to submit to the Demand; till PYTHAGORAS espousing the Cause of the Exiles, prevailed on the *Crotonians* to support them.

NOW PYTHAGORAS came into *Italy* in the Time of TARQUINIUS SUPERBUS, where, as CICERO informs us (1), he taught in *Magna Græcia* with the greatest Reputation, Authority and Success; this was about the sixty-second Olympiad, or the two hundredth and twentieth Year of *Rome*, and about the five hundredth and twentieth Year before the Birth of CHRIST; soon after which we may date the fatal Overthrow of the *Sybarites* by the *Crotonians*.

It is probable that, about this Time, a Colony of them took possession of *Posidonia*, and we need not doubt imported thither all the Refinements of Art from their native City. Here they seem to have continued in Ease and Prosperity for near two hundred Years; during which Period, we may suppose those noble Buildings, whose Remains are here exhibited, were constructed. This Period may indeed be called the Golden Age of *Magna Græcia*, all owing to the Discipline, Laws and Example of PYTHAGORAS and his Scholars, of which he had a considerable Number from every State, *Barbarian* as well as *Greek*; and who being engaged in the Administration of the Affairs of their respective Countries, exhibited such beautiful Models of Government, as were not at that Time to be paralleled any where else: In particular they are celebrated for religiously keeping the Laws themselves, and abstaining from the public Treasure (2).

WHAT a Pity but that some one of them had given us a History of this happy Era, to which none of the old *Greek* or *Roman* Historians seem to have been able or willing to do justice? TULLY indeed acknowledges in general, that *Rome* must have been beholden to PYTHAGORAS and his Disciples for many Improvements: But he excuses himself from pointing them out in particular, for which, like a true *Roman*, he gives this Reason; "Left we should seem to have borrowed from others what are supposed to be the Effects of our own Genius (3)." LIVY is quite indignant at the Supposition, that NUMA could have been beholden to PYTHAGORAS for any Part of his Knowledge or Discipline (4); and when in the three hundredth Year of *Rome*, a Decemvirate was

(1) PYTHAGORAS, qui cum regnante TARQUINIO SUPERBO in Italiam venisset, tenuit Magnam illam Græciam cum honore & disciplina tum etiam Auctoritate. *Tufi. Quæst.* I. 16. and IV. 1. But the finest Picture of his Success there may be seen in JUSTIN, who says,

*Crotonem* venit, populumque in luxuria ipsam, auctoritate sua ad usum frugalitatis revocavit. Laudabat quotidie virtutem, vitia luxurie, cuiusque civitatum ea pelle peritarum enumerabat, tantumque studium ad frugalitatem multitudinis provocavit ut aliquos ex his luxuriosos incredibile videretur.

Matronarum quoque separatim a viri doctrinam & puerorum a parentibus frequenter habuit. Docerat nunc has pudicitiam & obsequia in viros, nunc illos modestiam & literarum studium. Inter hæc, velut genericam virtutum, frugalitatem omnibus ingerebat.

Lib. XX. 4.

(2) *ἡ δὲ πόλις αὐτῶν, ἡ πόλις τῶν Κροτωνίων, οὐκ ἔστιν ἀλλὰ πόλις ἡ δὲ πόλις τῶν Κροτωνίων, οὐκ ἔστιν ἀλλὰ πόλις*

*αὐτῶν τῶν Κροτωνίων, οὐκ ἔστιν ἀλλὰ πόλις τῶν Κροτωνίων, οὐκ ἔστιν ἀλλὰ πόλις* *ἡ πόλις τῶν Κροτωνίων, οὐκ ἔστιν ἀλλὰ πόλις* *ἡ πόλις τῶν Κροτωνίων, οὐκ ἔστιν ἀλλὰ πόλις*

JAMSEICHUS, 129.

(3) Quis est enim qui putet, cum floret in Italia GRÆCIA potentissimis & maximis urbibus ea quæ MAGNA dicta est, in hisque primum ipsius PYTHAGORÆ deinde postea PYTHAGOREORUM tantum nomen esset, nostrorum hominum ad eorum doctrinam voces aures clausas fuisse? —

Multa etiam sunt in nostris institutis, ducta ab illis, quæ præterea ne ea, quæ peperisse ipsi putamur, aliunde didicisse videamur.

*Tufi. Quæst.* IV. 2.

(4) Sæpente igitur ingenio temperatum animum virtutibus fuisse optior magis, instructumque non tam peregrinis artibus, quam disciplina terrena ac severa veterum *Solimanum*.

LIV. I. 18.

appointed for the compiling a Code of Laws, and proper Persons chosen to travel and examine those of other Nations, LIVY only specifies old Greece (1), whilst DION. HALICARNASSENSIS, giving an Account of ROMILIUS's Speech on this Occasion, says, that he proposed sending these Ambassadors not only to old Greece, but likewise to the Cities of *Magna Græcia*, to which Proposition, he adds, the Senate assented (2). And considering the Reputation of the Laws of those States, drawn up by ZALEUCUS, CHARONDAS, and others, this Account is highly probable; for in the little Portions of their History, given us by STRABO and others, their being governed by good Laws (3), generally makes a Part of the Panegyric, and this not only with regard to the *Locrians* and the *Thurians*, but the same is said of *Velia* (4), the Birth-Place of ZENO and PARMENIDES, *Pythagoreans*; situated at a very little Distance, and in the same Bay with *Posidonia*.

THE happy Repose of which these States, thus well administered, long enjoyed, was about the Year of *Rome* 360, disturbed by the Hero of those Times, DIONYSIUS, the famous Tyrant of *Sicily*, who having driven the *Carthaginians* from that Island, resolved to fall upon his Neighbours the *Italian Greeks*: It does not appear indeed that they had ever offended him, but yet the Reasons produced by the Historian for his attacking them, are probably as good as any of those that have been alledged by the Heroes of any Times for an offensive War (5). Accordingly, he lands in *Italy*, and making an Alliance with the *Lucanians*, gains repeated Victories over the *Græcian States*, which had united all their Forces, and formed a Confederacy among themselves to oppose the common Enemy (6); but DIONYSIUS was called back to *Sicily* before he had time to improve his Victories, and left the *Greeks* thus weakened, to cope with much more formidable and obstinate Enemies. These were the old *Aborigines* of the Country, who, jealous of the growing Power of the *Romans* on the one hand, and the *Greeks* on the other, resolved to unite in making an Effort to preserve their Liberties and Properties. Accordingly, about the Year of *Rome*, 413, the *Samnites* began that famous War with the *Romans*, which lasted, with various Turns of Fortune, above seventy Years.

(1) *Missi legati Athenas jussique inclytas leges SOLONIS describere & aliarum civitatum instituta mores juraque noscere.*

Liv. III. 31.

(2) Ὑπερθεῖν, εὐαρεσθῆναι, τὰς μὲν ἐν ταῖς Ἑλλήδασι πόλεις τὰς ἐν Ἰταλίᾳ, τοὶ δὲ ἐν Ἀθήναις οὖτοι ἀποσπασθέντες παρὰ τὴν Ἑλλάδα τοὺς κρατικὰς νόμους ὁμοίους αὐτοῖς ἀποσπασθέντες ἐκείνους ἀποσπασθέντες. Legat. elect., quo um ali; ad Græcos civitates in Italia, alii ad Athenas missi, leges optimas & nostris moribus maxime accommodatas huc transferrent.

DION. HAL. X. 51.

(3) Πᾶσι χρόνῳ ἀναγκαῖα. Longo tempore optimis legibus utentes.  
STRABO, 259.

STRABO, 259.

(4) Εἰς τὴν ΠΑΡΜΕΝΙΔΕΩΣ καὶ ΖΗΝΟΥ ὑπογράφου Πλάτωνα, διὰ δὲ αὐτὰ καὶ διὰ τὰς τούτων καὶ διὰ τῶν αὐτῶν μαθημάτων. Εἰς τὰ ΠΑΡΜΕΝΙΔΕΩΣ & ΖΗΝΟΥ, ΠΥΘΑΓΟΡΕΩΣ δὲ μαθημάτων, διὰ δὲ αὐτὰ καὶ διὰ τὰς τούτων καὶ διὰ τῶν αὐτῶν μαθημάτων. Εἰς τὰ ΠΑΡΜΕΝΙΔΕΩΣ & ΖΗΝΟΥ, ΠΥΘΑΓΟΡΕΩΣ δὲ μαθημάτων, διὰ δὲ αὐτὰ καὶ διὰ τὰς τούτων καὶ διὰ τῶν αὐτῶν μαθημάτων.

Ibid. 252.

(5) DIONYSIUS, e Sicilia Carthaginienſibus pulſis, occupatoque totius infulae imperio, grave otium regno ſuo, periculofamque

deficiam tanti exercitus ratus, copias in *Italiam* trajecit; simul ut militum vires continuo labore acuerent & regni fines proferrent. Prima militum adversus *Græcos* qui proxima *Italiæ* maris litora tenebant, fuit; quibus devictis, finitimos quoque aggreditur, omnesque *Græci* nominis *Italiam* possidentis hostes sibi destinat; quæ gentes non partem sed universam ferme *Italiam* ea tempestate occupaverunt.

JUSTIN. XX. I.

[illegible]

Diod. Sic. XIV. 9.



ABOUT the same Time, the *Brettians* and the *Lucanians* attacked the *Græcian* States; *Pesidonia* soon fell a Prey to the latter (1), who in consequence, as it should seem, of a general Plan for establishing the Superiority they should acquire on a lasting Foundation, not only changed its Name to *Pesum* (2), but endeavoured to alter, as speedily and as effectually as they could, the Language, Manners and Customs of its Inhabitants. Of these Circumstances we have a very affecting Description in *ATHENÆUS*, who produces this remarkable Passage out of *ARISTOXENUS*, a celebrated Musician and Philosopher of *Tarentum* (3). "We are doing, says he, much the same, as the *Pesidonians* on the *Tyrrhene* Bay, who, being originally *Greeks*, are now barbarized, being become *Tyrrhenes*, or rather *Romans*; these meeting together on one of their old Festivals, recalled to memory their ancient Names and Customs, for the Loss of which they indulged a social Grief, and parted in Tears; so we, now that our Theatres are become barbarous, and the general Taste in Music so corrupted, meet together, a slender Party, to lament the Change, and recollect what Music once was (4)." These were indeed hard Conditions imposed by the *Barbarians* on this, as well as on the other polite States of *Magna Græcia*; inasmuch, that when *HANNO* wanted to introduce a Colony of *Brettians* into *Crotone*, the Inhabitants declared that they would sooner die, than by such a Mixture give up their ancient Laws, Customs and Language (5). However, this came to be the general Fortune of the *Greek* States in no long Space of Time: But to divert the evil Day as long as they could, they called in *ALEXANDER*, King of *Epirus*, to their Assistance: He was Brother to *OLYMPIAS*, the Mother of *ALEXANDER* the Great, who was meditating the Conquest of the East, whilst his Uncle flattered himself with the hopes of as plentiful a Harvest of Laurels in the West: And in this Fortune seemed at first to confirm those Hopes; for making a Descent at *Pesum*, he attacked and routed the combined Forces of the *Sannites* and the *Lucanians* near it (6). This was in the Year of *Rome* 418. Flushed with this Success, he continued the War for some Years; and, in a Series of Invasions which he made from *Epirus*, took many of the Cities belonging to the *Lucanians* and the *Brettians*; but found, at last, that he had to deal with Adversaries of a very different Character from those over which he heard that his Nephew of *Macedonia* had triumphed

(1) *Αὐτὸς δὲ καὶ τὰς Ἰλλυρίας τῶν ἐκείθεν παραλαβὼν ὡς καὶ τὴν ἡλικίαν, πολεῖ στρατὸν τῷ Ἀ. Ἰλλύρι, καὶ δὲ Βαλβάρη πρὸς ἑαυτὸν.*  
*Simul etiam Græci utrumque litus usque ad fretum tenuerunt; diu inter se Barbari & Græci certaverunt.*

STRABO, 151.

Ο. Δ. ΑΛΕΞΑΝΔΡΗ — Περὶ δὲ καὶ τῶν Σαρματῶν ἐκείθεν πολεῖται, καὶ τῶν ποταμῶν.

*Lucani — superatis bello Pesidoniensis atque eorum facili Urbes illorum obtinuerunt.*

Ibid. 254.

(2) Possibly restored its original Name. After this Period we find it called by this Name in *LIVY* and other *Latin* Writers.

(3) *ARISTOXENUS* musicus vir, literarum veterum diligentissimus, *ARISTOTELIS* philosophi auditor. A. *GELLII* IV. 11.

*ARISTOXENUS* was a Scholar of *ARISTOTLE*, and expected to have succeeded his Master in his School; but finding *THEOPHRASTUS* preferred to him, he amused himself the rest of his Life with making and writing miscellaneous Collections. *THEOPHRASTUS* succeeded *ARISTOTLE* in his School about the Year of *Rome* 425. So that probably *ARISTOXENUS* wrote this not many Years after

*Pesidonia's* being in Possession of the *Lucanians*, and long before it was a *Roman* Colony, which was in the Year of *Rome* 480.

(4) Οὗτοι φησι πολλὰς Περσικὰς τῶν ἐν τῇ Τυρρηνίᾳ πόλεων ἀποκαταστήσαντες, καὶ οὕτως τὰ αὐτῶν ἔθνη Ἰλλύριοι ὡν, ἐκβαλόμενοι τῶν Ἰλλυρίων ἡ ἑσθίας γυναικί, καὶ τῶν τε φωνῶν ἀνὰ ἑαυτοὺς, ἡδὲ λαοῦ τῶν ἐκείθεν ὡς καὶ τὴν ἑαυτῶν τῶν αὐτῶν τῶν πόλεων τῶν Ἰλλυρίων δὲ καὶ τοῖς, καὶ τῶν ἐκείθεν ἀποκαταστήσαντες τῶν ἀρχαίων ἑσθίας ὡς καὶ τῶν ἀποκαταστήσαντες δὲ πρὸς ἀλλήλους καὶ ἀποκαταστήσαντες ἀποκαταστήσαντες. ὡς δὲ καὶ φωνῶν καὶ ἑσθίας καὶ τῶν ἐκείθεν ἀποκαταστήσαντες, καὶ ἡ μετὰ τὴν ἀποκαταστήσαντες ἡ μετὰ τὴν ἀποκαταστήσαντες, καὶ ἡ μετὰ τὴν ἀποκαταστήσαντες ἡ μετὰ τὴν ἀποκαταστήσαντες.

XII. 7.

(5) *Mortuos se affirmabant citius quam immixti Brutiis in alienos ritus, mores, legesque ac mox linguam etiam verterentur.*

LIV. XXIV. 3.

(6) *Sannites* bellum *ALEXANDRI* *Epicentis* in *Lucania* traxit, qui duo populi adversus regem existentem a *Peslo* (leg. ad *Pesum*) facientem signis conatis pugnaverunt; eo certamine superior *ALEXANDER*.

Ibid. VIII. 17.

in the East; which he expressed, by saying, "that he had attacked a Country inhabited " by Men, and his Nephew one by Women (1)." He was at length defeated and slain in an Engagement with the *Lucanians*, who, with their Confederates the *Samnites*, being sufficiently weakened in their long Contests with foreign and domestic Enemies, were forced at last to submit to the *Romans*: This Event entirely changed the face of Affairs in *Italy*.

THE *Græcian* States now grew jealous of the encreasing Power of the *Romans*, to check which, they invited *Pyrrhus*, King of *Epirus*, to their Assistance. He was the first Foreigner that had waged War with the *Romans*, against whom, in conjunction with the *Greeks* and *Barbarians*, he carried it on with great Vigour for six Years, but was entirely defeated in the Year of *Rome* 478. This Defeat furnished a very singular Triumph to the Conquerors; the Elephants which he had brought into *Italy*, and which the *Romans* called *Lucanian Oxen*, the rich Ornaments of the *Greek Cities*, and the Captives of the different Nations of the *Epirots*, *Thessalians*, *Macedonians*, *Brettians*, *Lucanians*, *Samnites* and *Tarentines*, all exhibited a more magnificent Spectacle to the *Romans* than they had ever yet been gratified with. The Consequence of this Defeat and Triumph, was the almost entire Reduction of the several States of *Italy* to the *Roman* Power; and their Cities being either made Municipal Towns, or forced to admit of *Roman Colonies*. Accordingly we find, from the Epitome to *Livy's* fourteenth Book, that a Colony was sent to *Pesidonia*, which *VELLEIUS PATERCULUS* also mentions, and fixes the Time to the Year of *Rome* 481 (2).

THE next Mention in History made of *Pæstum*, is not till fifty-six Years afterward; when, after the Defeat of the *Romans* by *HANNIBAL* at the Battle of *Thraßymene*, they sent their golden Cups, a free Gift, to *Rome* (3); but the haughty Spirit of the *Romans* was not yet sunk low enough to accept of this Relief from their Colonists; to whom, however, the fatal Battle of *Cannæ* soon afterwards reduced them to the Necessity of applying for Supplies both of Men and Money; and then they had the Mortification to be refused by eighteen Colonies out of thirty: Among those, whose Names are mentioned, as faithful to their Engagements, we find the *Pæstans*. "By the Assistance " of these Colonies, says the *Historian*, (4), was the *Roman Empire* supported in its greatest

(1) Se quidem ad *Romanos* ire quasi in *aspidem*, *Macedonem* ille ad *Perfas* quasi in *Peraspidem*.

A. GELLII. XVII. 21.

A. GELLIIUS says *ad Romanos*; but JUSTIN tells us, that ALEXANDER had made a League with them, L. VIII. and very probably; for the *Lucanians* and *Samnites* were then common Enemies to them both. The same Mistake is made by ATHENÆUS in the Quotation on the foregoing Page, where the *Tyrreni* or *Romani* are put for the *Lucanians*.

(2) Colonie deductæ sunt *Pesidonia* & *Cossa*. LIV. Epit. XIV. Ad *Cossam* & *Pæstum* annos ferme trecentos FABIO DORSONE & C. CANINO COS. *Coloni missi*. VEL. PAT. L. 13.

Hissem consulis colonie deductæ sunt *Cossa* in *Volsinibus* & in *Lucania Pæstum* quæ *Græcis Pesidonia* vocatur. Eam *Lucani*

*Sylariti* ademerant; ab his recens in ditonem populi *Romani* pervenerat. *Pringenti Supplem.* in LIV. XIV.

(3) Legati a *Pæsto* pateras aureas *Romanis* adtulerunt, his sicut *Neapolitanis* gratiæ actæ, aurum non acceptum.

LIVII. XXII. 36.

(4) Ne nunc quidem post tot secula fiantur fraudulentæ laude suæ — ab altero mari *Pontiani* & *PÆSTANI* & *Cossani* — Harum coloniarum subsidio tum imperium populi *Romani* stetit, hisque gratiæ & in senatu & apud populum actæ. Duodecem aliarum coloniarum quæ detractaverunt imperium, mentionem fieri patres vetuerunt, neque illos demitti, neque retineri, neque appellari a consulis. Ea tacita castigatio maxime ex dignitate populi *Romani* visa est.

LIVII. XXVII. 10.

" Extremity;



"Extremity; Thanks were returned to them from the Senate and the People, and their Names ordered to be recorded with Honour. Of those who refused, the Senate resolved that no notice should be taken; such silent Contempt being most agreeable to the Majesty of the Roman People." On this Occasion, probably, the golden Cups of *Pæstum* were accepted, and made Part of the great Heap of Gold then collected (1). About the same Time they assisted the Romans with Ships according to Treaty, which made part of the Fleet that failed under the Command of D. QUINTIUS to relieve *Tarentum* (2).

FROM this Time we hear no more of *Pæstum*, till we come to the Poets of the *Augustan* Age, and their Successors, who agree in celebrating the fine Roses which it produced in great Abundance, and their blossoming twice a Year (3).

NOTWITHSTANDING this happy Temperature of the Soil and Climate, STRABO tells us, that in his Time the Country was unwholesome, on account of the River having broke its Channel, and stagnating in Marshes round it (4).

THUS much for the ancient State of *Pæstum* to the Time of AUGUSTUS: For its History from that Time to the present, our Materials grow still more scanty; as we find no mention made of it in Writers till the Invasion of *Italy* by the *Saraceni*, who, after conquering *Africa* and *Spain*, got Possession of *Sicily* about the Year of Christ 820; from whence, about twenty Years afterwards, they took an Opportunity of some civil Commotions between the States of *Italy* to pass over thither; where, after committing horrid Devastations, they settled themselves at *Agropoli*, in the Neighbourhood of *Pæstum* (5).

HERE they became powerful and formidable; inasmuch, that DOCIBILIS, Duke of *Gasta*, courted their Assistance against PANDENULF Count of *Capua*, who had got a

(1) Prompta ad quatuor millia pondo auri.

LIV. XXVII. 10.

(2) Postremo ipse a Sociis, Rheginisque & a Vela, & a *Pæstu* debitas ex federe exigendo, classem viginti navium, sicut ante dictum est, effecit.

Ibid XXVI. 39.

(3) Fertitan & pingues hortos que cura colendi Omaret, canerem, biferique rosaria *Pæsti*.

VIRG. *Ge.* IV. 118.

Leucosiamque petit, tepidique rosaria *Pæsti*.

OID. *Mt.* XV. 708.

Nec *Belyen* æstium, nec frigora Pontus habebit,  
Calthaque *Pæstana* vincet odore rosas,  
Quam tibi nostrarum veniet oblivio rerum,  
Non ita pars fati candida nulla mei.

Es *Pento* 11, 4, 27.

Vidi ego odorati victum rosaria *Pæsti*

Sub matutino cocta jacere noto.

PROPERTIUS IV. 5, 59.

*Pæstani* rubant æmula labra rosas.

MARTIAL IV. 42, 10.

Frangit ore quod rosarium *Pæsti*.

Ib. V. 38, 9.

Tantaque *Pæstani* gloria ruris erat.

Ib. VI. 80. 6.

Speaking of a Garland of Roses, he says,  
Seu Tu *Pæstani* genita es; seu Tibridis arvis,  
Seu rubuit tellus Tusculana flore tuo.

Ib. IX. 61.

Præterque nec bifero cessare rosaria *Pæstu*,  
Quodque viret Jani Menis, nec alget olus.

Ib. XII. 31.

*Pæstano* violas, & cans lignifera colono,

Hyblæis apibus *Cerfæa* mella dabit.

Ib. I. 9, 27.

Vidi *Pæstano* gaudere rosaria cultu

Exoriente novo rosida Lucifero.

AUSONIUS, Id. XIV.

Adfurgit ceu forte minor sub matre virente  
Laurus, & ingentes ramos, olimque futuras  
Promittit jam pæva comas; vel flore sub uno  
Ceu gemine *Pæstano* rose per jugera regnant.

CLAUDIAN. De Nup. Hon. & Mar. 244.

(1) Hinc *Pæstu* emisso rosarum thalamus ei: De auxonio.

I. 251.

(5) Epit. Chron. Cæsionis. Muratori. Tom. II.

grant of his Territories from the Pope (1). At his Invitation we find them failing from *Agropoli*, and landing at *Gaeta*. They did indeed help *Docibilis* to recover his Territories from *Pandulf*, but at the Expence of a considerable Part, which they appropriated to their own Use; settling themselves on the North side of the *Garigliani*, where they kept possession above forty Years; till at length a Confederacy was formed against them by the Princes of *Italy*, by which, in the Year 915, they were entirely defeated, and by a general Carnage, almost extirpated from the Country (2).

THOSE *Saracens*, who remained at *Agropoli*, hearing of these Misfortunes of their Countrymen, and dreading the same Fate themselves, determined to quit *Italy*; and after securing the most valuable Effects they were able to carry with them, set fire to the Town of *Pastum*, by which it was entirely destroyed. From its ruins *Robert Guiscard*, in the eleventh Century, carried off fine marble Columns and other Materials to *Salernum*, which he made use of in the Church he was building and dedicating to *St. Matthew* (3); so truly has Mr. *Pope* described the Causes of the Destruction of these and other noble Monuments of Antiquity.

*Some felt the silent Stroke of mould'ring Age,  
Some hostile Fury, some religious Rage;  
Barbarian Blindness, Christian Zeal conspire,  
And Papal Piety, and Gothic Fire.*

Epistle to Mr. ADDISON.

FROM that Time, till very lately, these Ruins have lain desolate and unnoticed (4); but those Travellers who have, within these few Years, ventured so far out of the common Road of Travelling to see them, all agree that their Curiosity has been amply rewarded. The Village, almost destitute of Inhabitants, that contains them, is now called *Pieffì*, about fifty Miles South-East of *Naples*, seven from the River *Selo* (5), and half a Mile from the Sea. It is situated in a wide and pleasant Plain, that commands an extensive View. The Country is diversified into Vallies, Hills and Mountains, all which form the most beautiful and inchanting Prospects.

(1) *Leo* Off. L. V. C. 42, 44.

(2) *Muratori*. T. II. p. 441.

(3) Il *Trat. di Lucania* di D. GIUSEPPI ANTONINI. *Napoli*. 1745.

(4) The first public Notice of them was, probably, no longer ago than 1745, by the Baron D. G. ANTONINI; and by the ingenious and learned Abbé WINKELMAN.

(5) This is the ancient *Silaris*, mentioned by *VIRGIL*, on account of the Gad-bee, which then infested it, and still continues to do so.

*Est Lucos Silaris circa, ilicibusque virentem  
Plurimus Alburnum volitans, cui Nomen Asilo  
Romanum est: æstron Graii vertè vocantes,  
Asper, acerba sonans; quo tota exterrita sylvis*

*Diffugiunt armenta; furit mugitibus æther*

*Concussas, Sylvasque, & Sicci ripa Tanagris.*

*VIRG. Georg. III. 146.*

The petrifying Qualities of its Waters were celebrated by *ARISTOTLE*, *STRABO*, *SILIUS ITALICUS*, and *PLINY*, who says, *Similiter in flumine Silaris ultra Surrentum non virgulta modo immerita, verum et folia lapidescent; alias Silaris petu ejus aquæ. Hist. Nat. II. 103.* But *CLAUVERIUS* tells us, that when he mentioned this Property to the Inhabitants near it, they laughed at these Fables of Antiquity. *Ital. P. 1253.* Though this faithful Geographer was upon the Spot, he seems to have minded his Business as a Geographer only; as it does not appear from any thing he has said, that these magnificent Ruins made any Impression on him.



THE Walls of it are still so entire, that they may be traced through the whole Extent, which is near three Miles; they are about twenty Feet high and eighteen thick, built with large Stones (1), which are nicely fitted, and laid one upon another, without Cement (2). Where the Openings now are, were probably the Gateways, which seem to have been four opposite to each other, one of which towards the South is still standing. A great Number of Towers, placed at no great Distance from one another, make Part of the Wall. Those nearest the Gates greatly exceed the others in Magnitude. They have Apertures, or small Openings only towards the City; the Structure of them seems not to be of equal Antiquity with the Walls. Within the Walls are to be seen the Remains of three large public Buildings, pretty entire, and others much less so, of an Amphitheatre and some Baths. The Remains of Buildings near the Sea, are the Ruins of the Port of *Pæstum*, being called to this Day *Il Porto*, The Port. They are now partly covered by the Sea. Without the Walls are the Remains of an Aqueduct, which brought Water to the City from the neighbouring Mountain; considerable Vestiges of this Aqueduct may be seen in the Road from *Capaccio Nuova* to *Trentenara*. This Aqueduct was necessary, as the little River which runs by the Walls of the Town has a brackish disagreeable Taste, and therefore called by the Inhabitants *Fiume Salso*. It continues, as in STRABO's Time, to stagnate in Marshes (3), by which the Air is rendered unwholesome; but was the Place to be again inhabited, these Marshes might be easily drained, and the Waters carried off to the Sea in their proper Channel; as, undoubtedly, must have been the Case, when the *Sybarites* were in Possession; of whose Taste, Wealth and Grandeur, the Monuments of Art, still remaining within the Walls of *PÆSTUM*, cannot fail of inspiring even at this Time of Day, very magnificent Ideas.

(1) This, and all the Stone in general, made use of about the City, particularly that of which the three Buildings are composed, has been dug out of the adjacent Mountains; it is of a rough porous Kind, and full of extraneous Bodies.

(2) DR. TANCRED ROBINSON, in a short Account of his Travels, published in the Philosophical Transactions, No. 349. says, "I observed in many of the Ruins about *Rome* and *Naples*, great Stones, laid close and wedged very fast with little or no Cement."

(3) These are probably the Marshes mentioned by PLUTARCH in his Life of CRASSUS, which were in his Time filled, sometimes with sweet, and sometimes with salt Water.

Στραβὸν μὲν οὕτως ἔχει, ὅτι λαβὼν τὴν ἕρπιν τὴν Στραβῶντος ἐν τῷ Ποσειδωνίῳ ἀναγράφει, ὅτι τὸν ποταμὸν τὸν Στραβῶντος ἐν τῷ Ποσειδωνίῳ ἀναγράφει, ὅτι τὸν ποταμὸν τὸν Στραβῶντος ἐν τῷ Ποσειδωνίῳ ἀναγράφει.

Itaque timuit CRASSUS ne impetus *Sportacum Romanum* raperet; verum confirmatus est, quod multi ex diffinitione deservissent ab illo, et castra sessorum ad stagnum posuissent *Lucanum*; quod certis temporibus variari ferunt, ac modo dulces, modo salum nec potabile fieri.

PLUTARCH. in CRASS.







A

# DESCRIPTION

OF THE

# TEMPLES.

ANY have thought that the *Greeks* borrowed their Rudiments of Art from the *Egyptians*, but we find they had very little Opportunity of learning the Principles of Architecture from them; for, before the Reign of King PSAMMETICUS, the Entrance into *Egypt* was forbid to all Strangers. The Journey which the wise Men of *Greece* took into *Egypt*, then esteemed the Seat of Wisdom and the Sciences, was chiefly to learn from them, the Laws, Customs and Government of that celebrated ancient Nation (1), the Arts having been cultivated, in *Greece*, long before that Period.

(1) STRABO, Lib. X. P. 42.

K

WE

WE find that these People set out upon the most simple Principles, whence it may be concluded, that they did not borrow their Ideas of Art from other Nations; but were themselves, as they assert, the original Inventors.

THE *Greeks* having laid the Foundation of their Grandeur, what remained was, to complete the Superstructure with Stability and Magnificence. Their wise Men and Poets began the Work, and their Artists contributed, by their various Talents, to the Execution of this Design; they establishing an Eternity of Fame by their admirable Performances, that command universal Attention; and record to latest Posterity, their Dignity, their Opulence and Power.

THE *Graeces* took their Birth in *Greece*, and the Arts were carried to Perfection; when Reason, in conjunction with Liberty, enlightened and polished this charming Region. Its Constitution and Government were extremely favourable to Liberty, the great Nurse of Arts (1); which, joined to the happy Influence of the Climate, and the Esteem and Consideration in which Artists were then held, put the Powers of the Mind upon their utmost Stretch, and gave the highest Perfection to the Arts. The Use then made of Art was solely to great and noble Ends; it being applied chiefly to their Deities, and other sacred Purposes, and to whatever else was most useful and ornamental. The wealthy Citizens believed, that the best use they could make of their Riches, was to shew their Regard for the Arts, by encouraging and recompensing Artists; and those Citizens rendered themselves illustrious, by erecting public Edifices in a Taste equal to their Magnificence (2).

ALL Historians agree, that Architecture took its Rise in *Greece*; and that the Doric Order here described, on account of the shortness of its Columns, and the simplicity of the Entablature and Capital, comes the nearest to the Origin of Architecture: and what is here advanced appears the more probable, as these Columns have no Bases.

THE Doric Order took its Rise from the simple Construction of the *Grecian* Huts, which were supported by the Trunks of Trees; in imitation whereof, the first Idea of Columns was borrowed. These improving by Degrees, extended in Process of Time, over a great Part of the Universe; and gave rise to all the rest. This Order being the first and most ancient of all, and retaining more of the Structure of the primitive Huts than any other, it has also undergone the greatest Changes in its Proportions. We shall only consider it here in its first State, as being to our Purpose. The Columns were in general extremely short; they not having any fixed Rules to determine

(1) Look upon *Greece* under its free States, and you would think its Inhabitants lived under different Climates, and under different Heavens, from those at present; so opposite are the Geniuses which are formed under *Turkish* Slavery and *Grecian* Liberty.

ADDISON *Spect.* Vol. IV. No. 288.

(2) *Histoire de l'Art chez les Anciens.*

WINKLEMAN, Tom. I. P. 222, &c.



their Proportions. This appears from these Temples at *Pæstum*, which are not five Diameters in height.

THESE Ruins, though of the earliest *Grecian* Antiquity, are the most entire of any known; their Solidity having even resisted the destructive Power of Time. By the Taste and Proportion of these Buildings, and their Resemblance to those in Upper *Egypte* (1), it is evident that they are of the highest Antiquity.

THE Silence of Historians, with regard to these Edifices, confirms us in the Opinion, how little we know concerning many Passages and Periods of an early or remote Date: But with respect to this Place, it is fully compensated by the Remains of the Temples; they themselves being Vouchers of their Antiquity. How far the Taste and Manner of the Architecture may throw a light upon the Age wherein they were built, is left to the Determination of the Reader.

THE Gate towards the South, Letter D, in the general View, Plate I (2), is still subsisting, and almost entire. On the Arch, upon the Key-stone facing the Country, there seems to have been a *Syren* or *Mermaid* in Bas-relievo. This probably alludes to the Reverence in which they were held by the *Pesidonians*, as *Syrens* were said to inhabit all that Coast (3). This Opinion prevailing strongly at that Time, as we find by VIRGIL, OVID, and others (4), and *Pesidonia* being a maritime Town, it is not unlikely its Inhabitants sacrificed to those supposed *Syrens*, in order to be preserved from Storms and Shipwrecks; but this is given as mere Conjecture. Upon the Key-stone, on the other Side of the Arch towards the City, there seems to have been a Figure; but it is so much defaced by Time, that there is no knowing, with any Certainty, what it was.

WE are to observe, that in the View of the City, taken from under the Arch, Plate III. the Painter has ventured to make Breaks in the Wall, on the Right-hand Side, purposely to render the Prospect the more agreeable, and to shew the Hexastyle Peripteral Temple to greater Advantage. This is a Licence that is ever pardonable, when it makes no Difference in reality, as it throws the Objects into a more pleasing Form.

THE chief Antiquities within the Walls of this City, are reduced to three superb Temples, and to the Remains of the Amphitheatre. These certainly were the Work of

(1) Pocock's Travels, Vol. I. P. 216.

(2) See Plate IV. and V.

(3) The Islands of the *Syrenæ* were near *Pesidonia*.

(4) Jamque adeo scopulos *Sirenam* advecta subibat;  
Difficiles quondam, multorumque offibus albos:  
Tum ruca assiduo longe sale fixa forabant.

*Æn.* Lib. 5. V. 864.

*Genther simul & Tithon advenas secuto*

Detrudunt naves scopulo; levat ipse tridenti,  
Et vastas aperit syrtis, & temperat æquor.

*Ibid.* Lib. 1. V. 148.

Utque celer venias, virides *Nereidas* oro.

OVID. *Epist.* V. 57.

*Sirenam* dedit una faum & memorabile nomen  
Parthenope muris Achelais, æquore cujus  
Regnare diu cantus, cum dulce per undas  
Exitum miseris canaret non prospera Nautis.

*SIL. ITAL.* L. 12.

the *Sybarites*, that rich, expensive, and voluptuous People; especially, if we conclude these Edifices to have been Temples, as the Abbé MAZUCHI (1), and the Marquis BERNARDO GALIANI observe (2). It is well known that the *Greeks* were vastly magnificent and expensive in their Temples; but supposing these to have been only Porticos or Colonades, it is well known that the like Profusion was also bestowed upon them. They are now called, by the *Italians*, LI SEGGI DI PESTO.

As there are no Traces left whereby we may form a certain Judgment to what Deities these Temples were dedicated, for the sake of Distinction we shall therefore term them according to the Nature of their Construction; as for Example; the Temple, Letter A, in the general View, Plate I, we shall call the Hexastyle Ipetral Temple: the second, B, the Hexastyle Peripteral Temple: and the third, C, the Pseudodipteral Temple, or Basilica, it still remaining a Doubt to what Purpose this Building was applied.

THE three Temples are of the Doric Order, built of a hard coarse Stone, taken from the Quarries in the Mountain above *Cappacio Vecchio* (3). Their Pillars are fluted, very shallow, to a sharp Edge, in the Manner described by VITRUVIUS, who says, that the *Greeks* adorned the Doric Column with a particular kind of shallow Flutings, whose Curvatures are described from the Center of a geometrical Square; no Interval or Fillet being left between them. The Number of Flutings to these Columns are twenty (4). Most of the ancient Columns were formed in this Manner, and were generally employed by the *Greeks*, in Works of the most remote Antiquity. The Columns diminish from the Foot of the Shaft, and this is esteemed the most natural and graceful (5). This Method was almost universally followed by the Ancients, in all the Orders (6). These Columns are without Bases, or any Plinth to raise them above the Ground; in Imitation of the Trees used in the first Buildings (7).

THEY

(1) In his Commentaries on the *Heracles* Tables.

(2) In his Edition of VITRUVIUS, P. 103 and 113.

(3) Formerly this Mountain was called *Callimarus*, or *Calmatius*; and is distinguished for a memorable Battle, in the Year of Rome 676, where CRASSUS defeated the Army of SPARTICUS the Gladiator, near this Place.

CRASSUS fugitivorum bello apud *Callimarcum* educatus militem adversus CASTOR & CANIMOCUM, duces Gallorum, XII cohortes cum C. PLOMIO, & cum Q. MARCIO RUFO legatus post montem circumfudit, quæ, quom commisso jam perlo, a tergo clamore sublati, decurrerent, ita fuderunt hostes, ut ubique fugam pro pugna caperent.

FRONTINI Strateg. L. II. C. 4.

(4) Columnas (Doricas) autem striari XX striis oportet, quæ si planæ erunt, angulos habeant viginti designatos: sin autem excavabuntur, sic est forma faciendæ. ita uti quam magnum est intervallum striæ, tam magnis striaturæ paribus lateribus quadratum describatur: in medio autem quadrato circini centrum collocetur, & agatur linea rotundationis, quæ quadrationis angulos tangat, & quantum erit curvaturæ inter rotundationem & quadratum

descriptiorem, tantum ad formam excaventur; ita Dorica columna sui generis striaturæ habeat perfectionem.

Lib. IV. C. 3.

SCAMOZZI blames this Manner for its want of Solidity; the projecting Angles between the Flutings being easily broke, and very subject to moulder.

(5) CHAMBERS's Civil Architecture, P. II.

(6) The Columns of the *Pantheon*, those of the Temples of *Vesta*, of *Jupiter Stator*, of *Antoninus and Faustina*; of *Concord*; of *TRU's* Arch, of *SEPTIMIUS's* Portico, of *MARCELLUS's* Theatre in *Rome*, all diminish in the same Manner.

(7) Ita unaquæque res & Locum, & Genus, & Ordinem proprium tuetur. — E quibus rebus, & a materiatura fabri, in lapideis & marmoreis ædium sacrarum ædificationibus artifices dispositiones eorum sculpturæ sunt imitati, & eas inventiones persequendas putaverunt; ideo quod antiqui fabri quodam in loco ædificantes, cum ita ab interioribus parietibus ad extremas partes tigna prominentia habuissent collocata, intertigna struxerunt, supraque coronas & fastigia venustiore specie fabrilibus operibus ornarunt.

VITRUV. Lib. IV. C. 2.  
Many



THEY are of shorter Dimensions than the customary Proportion generally assigned to that Order (1); this Disproportion, (if we may be allowed the Expression) is not very striking at first Sight, from the uncommon Hugeness of their Bulk; the Characteristic of the male Appearance properly belonging to the Doric Order; this having a grave, robust and masculine Aspect, called by SCAMOZZI, *Herculean*; and as if intended originally to represent manly Strength and Beauty (2).

THE Duration indeed of these Buildings, for so many Ages, may be ascribed, in some Measure, to the excessive Thickness of the Columns in Proportion to their Height, which must necessarily have added greatly to their Solidity. All of them are much in the same Taste, there being scarce any Difference between them, except in the Pseudodipteral Temple, in which there is a Foliage under the Ovolo.

### The HEXASTYLE HYPÆTHRAL, or IPETRAL TEMPLE.

THE Hexastyle Ipetral Temple, in the general View, Plate I. Letter A. (3) is *Amphiprostylos* (4), as VITRUVIUS calls it, Lib. III. C. 1. Amphiprostyle, that is to say, two Prospects, or equal Fronts, having six Columns in each Front, and fourteen on either Side, including those of the Angles (5). The Intercolumniations here are eight Feet two Inches four Lines and a half. The Ancients were of opinion that a great Number of Columns round their Temples, separated by small Intercolumniations, contributed to the Grandeur and Solidity of their Edifices: These Columns are fix

Many are of opinion, that the Addition of a Base to the Doric Shaft, is an Innovation, contrary to the first Intention of the Ancients. VITRUVIUS likewise makes it without one; the Base, according to him, has been first employed in the Ionic.

The only Instance we have of this among the Ancients, is in the first Order of the *Coliseum* at Rome, built by VESPASIAN.

MONF. de CHAMBRAY observes, that the Custom of employing a Base, in the Doric Order, in opposition to all ancient Authorities, hath from a strange and unaccountable Idea of Beauty, prevailed; but which, when examined, will appear false and extravagant.

The Remarks made by MONF. LE CLERC, on the above MONF. de CHAMBRAY, where he speaks of the Doric Columns having no Base, are very judicious. Persons of taste (says this Author) will grant, that a Base not only gives a Grace to the Column, but is of real Use, by serving to keep it firm on its Plan; and that if Columns, without Bases, are now set aside, it is a Mark of the Wisdom of the Architect, rather than an Indication of his being governed by Prejudice.

CHAMBERS'S Civil Architecture, P. 20.

(1) PLINY says, L. VI. C. 23, that the Doric Order had, in Height, six Diameters of its lower Thickness.

There still remain in Greece the Ruins of Doric Temples, whose Proportions are so short, that they have not six Diameters in Height: One at *Theriacis*, ten Leagues from *Athens*, and another at *Corinth*, which is certainly the most singular, those Columns being the shortest of any now known; they not having four Diameters in Height; their Thickness being about six Feet four Inches, and their Height about twenty-three Feet

eleven Inches. The first of these Temples has the Columns smooth, the other fluted.

*Monum. de la Græce*, LE ROY, P. 1 and 5, Second Part.

(2) *Dorica columna virilis corporis proportionem, & firmitatem, & venustatem in ædificiis præstare cepit.*

VITRUV. L. IV. C. 1.

This Order was generally employed in Temples dedicated to MINERVA, MARS, and HERCULES.

(3) See Plates VI. VII. VIII. and IX.

(4) *Amphiprostylos omnia habet ea, quæ Prostylos; prætereaque habet in postico ad eundem modum columnas, & fastigium.*

(5) *Ita enim erit duplex longitudo operis ad latitudinem. Namque qui columnarum duplicationes fecerunt, erravisse videntur, quod unum intercolumnium in longitudine plurimum oporteat procurtere videretur.*

Lib. III. C. 3.

As this Temple has only six Columns in Front, and fourteen on the Sides, its Length is more than twice its Breadth. The usual Plan of the *Grecian* Temples was a rectangular Parallelogram; and their lateral Walls were continued without Interruption, from the Ante of the Portico, to the Posticus or back Front. This Proportion seems to have been generally followed by the Ancients; which is confirmed by the Dimensions of the Temple of *Minerva* at *Athens*, it having eight Columns in Front, and seventeen on the Sides. Also by that of *Thesens*, in the same Place, which has six Columns in Front, and thirteen on the Sides. Likewise by the famous Temple of *Jupiter Olympus*, which PAUSANIAS says, had ninety-five Feet in Front, and two hundred and thirty Feet in Length. These Temples greatly exceed those that were afterwards built by the Romans, as VITRUVIUS observes.

Feet eight Inches and two Lines in Diameter, resting on a Platform or Basement raised above the Ground, to which we ascend by three Steps (1), that go round the Temple, in like Manner. They are four Feet nine Inches in Height; whence it may be concluded, that the *Greeks* attended more to proportion the Steps which went round their Temples to the Dimensions of the Architecture, than to the Easiness of the Ascent: and this Measure agrees nearly with the Proportion mentioned by *VITRUVIUS*.

THE Capitals consist of a plain Abacus, and an Ovolo under it, with three Annulets (2). The Echinus of the Capital is rounded a little, but greatly resembles that of the Temple of *Corinth* (3). Instead of Astragals they have three Cavets, or Hollows, separate from each other, and the Flutings are continued through them to the lower Annulet. *Monf. Le Roy* says, "It appears, from all the Doric Columns which are found in *Greece*, without Astragals, that this Ornament took its Rise from the Ionic, to which it was applied by the *Greeks*; and, I apprehend, the *Romans* were the first who introduced it in the Doric Order (4)."

THE Entablature is maffy and high, because these Columns are much stronger and larger in Proportion, than those of all the other Orders, and the Simplicity and Strength of the Architrave gives it a superiour Degree of Solidity: It consists of only one Fascia, with the Tænia Fillet, and six Drops, which are conical, and not pyramidal. All the Architraves are now subsisting, and of a Size correspondent to the Diminution of the Columns, which is very considerable towards the Top. The Architrave and Frize project a little beyond the upper Part of the Column, contrary to the established Rule of *VITRUVIUS* (5). This was the constant Practice in the Construction of the *Grecian* Temples, and continued till the Time of *AUGUSTUS*.

THE Distribution of the Doric Frize, obliged the *Greeks* to make the Intercolumnations of the Angles a little smaller than the others; they chusing that the Frize should finish the Angles by Triglyphs, and not by a Demy Metope (6), as was afterwards the Practice of the *Romans*.

(1) Supraque terram parietes extrauntur sub columnis dimidio crassiores, quam columnæ sunt futures, uti firmiora sint inferiora superioribus, quæ stercorebitur appellatur, nam excipiunt onera: Spicarumque projectura non procedant extra solidum.

Namque cum dextro pede primus gradus ascendatur, item in summo templo primus erit ponendus.

Lib. III. C. 3.

(2) Crassitudo capituli dividitur in partes tres, e quibus una plinthus cum cymatio fiat — Altera echinus, tertia cum annulis.

Lib. IV. C. 3.

(3) *Monum. de la Grece, Le Roy, P. 42.*

(4) Il paroît même par tout les Ordres Doriques que l'on trouve en *Grece*, qui sont privés d'astragales, que cet ornement a pris naissance avec l'Ordre Ionique, auquel, comme je le ferai voir, les *Grecs* mettoient un astragale, & je soupçonne que les *Romains* sont les premiers qui l'ayent appliqué à l'Ordre Dorique.

*Monum. de la Grece, P. 2. Partie Seconde.*

(5) Item epistylli latitudo ima respondeat hypotrachelio summæ columnæ.

Lib. IV. C. 3.

(6) La distribution de la frize Dorique, força les *Grecs* de faire les entre-colonnes des angles des leurs Temples Doriques, un peu plus petits que les autres, parce qu'ils vouloient que les frises Doriques fussent terminées à leurs angles par des triglyphes, & non pas par des demi-metopes.

*Monum. de la Grece, Le Roy, P. 7. Partie Seconde.*

Tum projecturas tignorum, quantum eminebant, ad lineam et perpendiculum parietum perfecerunt: quæ species cum invenusta illis visa esset, tabellas ita formatas, uti nunc sunt triglyphi, contra tignorum præcisiones in fronte fixerunt, & eas cæca cærulea depinxerunt, ut præcisiones tignorum tectæ non offenderent visum. Ita divisiones tignorum tectæ triglyphorum dispositione, intertignum & opam habere in Doricis operibus cæperunt.

*VITRUV. Lib. IV. C. 2.*

SOME of the Triglyphs, and the Metopes (1), are still distinguished in the Frize. The Angles are terminated by a Triglyph (2), (as are all the Doric Temples in Greece) the Face of which is even with the Architrave.

THERE are no Mutules in the Pediment under the Corona; and VITRUVIUS observes, that the Greeks never employed either Modillions or Dentils in the horizontal Cornices of their Pediments; both of them representing Parts in the Construction of a Roof, which cannot possibly appear in that View (3). This and the Peripteral Temple have the common Doric Cornice.

THE Ascent to the Pronaos is by three Steps; and farther within appear the Traces of the Wall which enclosed the Cella, or Body of the Temple. But there now remain only the infolated Antæ (4), or Pilasters of the Angles, which divided the Inner, from the Pronaos or Anti-Temple. These, together with two Columns in a Line with the Pilasters, and fronting the two middle Columns of the Portico, served, (as we may say) to inclose the former. In the interior Part of the Temple, from two Rows of seven Columns, now standing, of the same Order, it is evident that there must have been another Portico within. These Columns are four Feet seven Inches two Lines and a half in Diameter. They have Architraves, whereon are placed a second Order of smaller Columns, that have only fourteen Flutings (5), likewise Doric, and which support their proper Architraves (6). With regard to this Edifice, we may safely venture to call it an *Ipetral Temple*, when compared with that described by VITRUVIUS in the first Chapter of his third Book, and called by him *Hypæthros* (7).

THIS Temple, in its exterior Form, greatly resembles that of THESEUS at Athens (8); but bears the evident Marks of much more remote Antiquity, from the Nature of its

(1) Ita quod inter duas opas est interstignium, id Metopa apud eos (*Greci*) est nominatum.

VITRUV. Lib. IV. C. 2.

(2) Non enim, quemadmodum nonnulli errantes dixerant, fenestrarum imagines esse triglyphos; ita potest esse: quod in angulis, contraque tetrantes columnarum triglyphi constituuntur, quibus in locis omnino non patiuntur res fenestras fieri.

Lib. IV. C. 2.

The angular Triglyph is found in the best Remains of Grecian Antiquity. The third Chapter of the fourth Book of VITRUVIUS determines but very imperfectly for or against this Method.

Grecian Orders of Architecture, S. R10U, P. 47.

Namque necesse est triglyphos constituti contra medios tetrantes columnarum, metopisque, quæ inter triglyphos fiunt, æque longas esse, quam altas: contraque in angularibus columnas triglyphi in extremis partibus constituuntur, & non contra medios tetrantes.

VITRUV. Lib. IV. C. 3.

(3) Etianque antiqui non probaverunt, neque instituerant in fastigiis mutulas, aut denticulos fieri, sed puras coronas: ideo quod nec cantabris, nec afflicto contra fastigiorum frontes distribuuntur, nec possunt promineri, sed ad fastidia proclinati collocantur. Ita, quod non potest in veritate fieri, id non putaverunt in imaginibus factum posse certam rationem habere. Omnis enim certa proprietate, & a veris naturæ deductis moribus, traduxerunt in operum perfectionem: et ea probaverunt, quorum explicationes in disputationibus rationem possunt habere veritatis.

Lib. IV. C. 2.

(4) Antæ quod *Greci* parastrata dicuntur — columnæ habentes post se parastratas.

Lib. IV. C. 1.

The Pilasters have not the same Diminution as the Columns, and the Capitals of these Antæ are different from those of the Columns.

See Plate XII. Fig. 10.

(5) When the Height of the Shaft was augmented, to improve the Style in this primitive Order, the *Grecs* never made use of less than twenty Flutings, as was afterwards practised in all the Doric Temples in Greece.

(6) When two Orders are placed one above another, it is thought most judicious, by eminent Architects, to suppress the Entablature in the first Order, as has been done in this Temple; where the Architrave only is placed over the first Order, and the second directly upon it. *St. Paul's Cathedral* and the Banqueting House at *Whitehall*, are Examples against this Rule; they having the Entablature complete above the first Order. This has been objected to by many, as appearing like two distinct Buildings one upon the other.

(7) Hypæthros vero decastylus est in pronao, & postico: reliqua omnia eodem habet, quæ dypteros, sed interiore parte columnas in altitudine duplices, remotas a parietibus ad circuitionem, ut porticus peristylorum: Medium autem sub divo est sine tecto, aditusque valvarum ex utraque parte in pronao, & postico.

(8) *Musæum de la Græce*, Le ROY, P. 21.



Construction. The Columns are considerably shorter, and the Entablature much larger. Those of the Temple of THESEUS have six Diameters in Height; as have all the Edifices erected at *Athens*, at the Time when the Arts flourished in that City.

### *The* HEXASTYLE PERIPTERAL TEMPLE.

THE second Temple to be described, is the Hexastyle Peripteral, in the general View, Plate I. Letter B (1). This is also Amphiprostyle, but considerably smaller than the other, and stands at some Distance from it. This has likewise six Columns in each Front, and thirteen on either Side (2), including the angular Columns. They are four Feet one Inch and two Lines in Diameter, raised on a Base of three Steps, like the former. The Intercolumniation, of those in the Fronts, is four Feet six Inches three Lines and three Quarters, but those on the Sides are smaller. In the Frize, some of the Cavities are plainly distinguished, wherein the Triglyphs must have been placed; but which, either from the natural Decay of the Cement wherein they were laid, or from their having been of Marble or of Bronze, were forced out by Violence, and carried away for the Sake of the Materials. This probably was the Case here, as many of the ancient Temples had Triglyphs of Bronze.

FARTHER in, appear the Remains of five broken Columns, being Part of those belonging to the Pronaos; to which we ascend by three Steps, in the same Manner as in the former Temple. The Ruins of the Walls, which enclosed the Cella or Middle of the Temple, are seen in many Places; which, with the outer Portico; and the remaining Parts of the Columns of the Pronaos or Porch, may altogether induce us to believe, that this Edifice must have been a Temple of that Sort which is described and called by VITRUVIUS, *Peripteros*, Lib. III. C. 1. (3).

### *The* PSEUDODIPTERAL TEMPLE, or BASILICA.

THE last Edifice to be described is the Pseudodipteral Temple or Basilica, in the general View, Plate I. Letter C (4), which is also Amphiprostyle, and at a small Distance from the first. In this Building there are nine Columns in each Front, and eighteen on the Flanks, including the angular Columns of both Fronts (5), placed on a Base of four Feet ten Inches eight Lines and a Quarter. Near the outer Colonade, going further

(1) See Plates XIII. XIV. XV. XVI.

(2) Pteronatos enim ratio, & columnarum circum aedem dispositio ideo est inventa, ut aspectus propter asperitatem intercolumniorum haberet auctoritatem. Præterea si & imbrium aque vis occupaverit, & intercluserit hominum multitudinem, ut habest in aede circaque cellam cum laxamento liberam moram.

VITRUV. Lib. III. C. 2.

(3) Peripteros autem erit, quæ habebit in fronte, & postico fenas columnas, in lateribus cum angularibus undenas: ita ut sint

he columnæ collocatz, ut intercolumnii latitudinis intervallum sit a parietibus circum ad extremos ordines columnarum, habeatque ambulationem circa cellam aedis.

(4) See Plates XVIII. XIX. XX. XXI.

(5) This Temple, though it has no more than twice the Number of Columns in Length, than in the Fronts, has yet more than twice its Breadth; because the Intercolumniations, on the Sides, are larger than those in the Fronts.

in, we find the Remains of a Wall, which, with the insulated Pilasters and Columns, form an Enclosure as in the first Temple, except only, that here there are three Columns now existing, which range in a Line with the Pilasters that support an Architrave, and front the middle Columns of the Portico. But what is most extraordinary, is, a Range of Columns which divide the Cella, and runs from End to End, through the Middle; as is seen by three of them now standing with their Architrave.

THIS Edifice may be said to exhibit the direct Figure of a Temple, in all its Parts; and especially of the Sort described by VITRUVIUS, and by him called *Pseudodipteros*, in the first Chapter of his third Book (1).

It is very surprizing, and must necessarily employ the Attention of those much conversant in Arts, to find an odd Number of Columns in the Fronts, which consist (as was observed) of nine in each; and still more so, at seeing the Range placed in the Middle of the Edifice, which could not but obstruct the Sight, both from the Door, and from the internal Part of the Building. MONS. LE ROY, in his Discourse on the *History of Civil Architecture*, seems very judiciously to account for this Range of Columns in the Middle. He says, "The first Temples which the *Grecians* built, becoming too small, occasioned by the Encrease of the People who sacrificed, the Architects erected larger; when perceiving that the Beams which composed the Ceiling, bent and over-strained their new Buildings; and, perhaps, not finding the Defect, till after the Edifices were finished: To remedy this they cut Trunks of Trees, when placing them perpendicular at equal Distances under the Beam, which extended the whole Length of the Temple, and supported all the Cross-Beams in the Middle; this must have eased the Edifice." Hence, probably, arose the Idea of building a Temple with an odd Number of Columns in the Fronts, and a Range running through the Middle; and in a Note upon the above, He says, "This Conjecture is founded on the Manner in which the Columns were at first placed in the *Greek* Temples, from the Construction of two which are of the most remote Antiquity, one of which is seen at *Pæstum* in *Italy*, an ancient City of *Magna Græcia*. This has a Range of Columns, in the inside, exactly in the Middle, in the Manner that we may suppose Columns were at first placed in their Buildings. The other is at *Egina* (2), which has five Columns at the second Portico of both its Fronts, and consequently a Column in the

(1) *Pseudodipteros* autem sic collocatur, ut in fronte, & postico sint columnæ octonæ, in lateribus cum angularibus quindennæ. Sunt autem parietes cellæ contra quaternas columnas medianas in fronte, & postico: ita duorum intercolumniorum, & inæ crassitudinis columnæ spatium erit a parietibus circa ad extremos ordines columnarum.

— Hermogenes, qui etiam primus octastylum, pseudodipterive rationem invenit: ex dipteri enim ædificii symmetria sustulit interiores ordines columnarum XXXVIII: eaque ratione sumptus operisque compendia fecit; is in medio ambulationi laxamentum egregie circa cellam fecit, de aspectuque nihil imminuit, sed

sine desiderio supervacuorum conservavit auctoritatem totius operis distributione.

VITRUV. LIB. III. C. 2.

(2) An Island inhabited by the *Dorians*, where the Artists seem to have longer preserved the ancient Manner of Building, than others.

HERODOT. LIB. VIII. P. 43.

There are two Temples of this Kind, of a most ancient Date; the one at *Kamouk*, in *Upper Egypt*, described by NORDEN, (*Voyage d'Égypte & de Nubie*) P. 127. Pl. CXXVII. where is a Range of Columns through the Middle; and another called the Temple of the Serpent *KNUPHIS*, P. 195, Pl. CXXXII.

"Middle. A Circumstance that seems to authorize my Opinion, is, the Origin of the Word *Column*, that signifies Column, which, according to VITRUVIUS (1), took its Name "from a Piece of Wood called *Culmen*, placed under, and supporting the Ridge of the "Roof, (2)." It does not seem to exhibit the Form of a Basilica, because its Portico is on the outside; whereas those described by VITRUVIUS were in the inside. Nor can we suppose it to have been simply a Portico, as the Ruins of the Walls of the Cella are still visible. All its other Parts, (the odd Number of Pillars in the Fronts excepted, and the abovementioned Range of Columns, in the Middle) seem Characteristics of a Temple only (3); unless we may conjecture, that as *Pestum* was a maritime City, the Edifice in question served, not only as a Basilica for the Administration of public Justice, but at the same Time, a Place for transacting the Affairs of Commerce. However, it is not improbable that this Edifice (which seems the most ancient of the three) was a Temple dedicated to NEPTUNE; a Deity, whom we may imagine, the *Pestidians* had in the highest Veneration, as is evident, from the frequent Repetition of his Figure on so many of their Coins. But in this Uncertainty, and till farther Discoveries shall have been made with Regard to this Edifice, we must leave the whole to the Determination of the judicious Reader.

ALMOST in the Center of the City stand the Ruins of the Amphitheatre, in the general View, Plate I. Letter F; one hundred and seventy five Feet long, and one hundred and twenty Feet wide. All the Caves are still subsisting, and over them are seen the Remains of ten Rows of Seats. In one of the Extremities is an impending Arch, which appears to have been one, (of the many) that inclosed the whole Circuit, and supported the second Flight of Steps.

BETWEEN the Amphitheatre and the Imperial Temple, are the Ruins of another large Building. This is entirely level with the Ground, except the Remains of a few broken Columns still standing, which make it impossible for us to form any certain Conjecture what Sort of Edifice this might have been: though it probably was a Theatre, as these Ruins occupy a large Space of Ground.

OF the various other Antiquities less worthy of Note, we shall not give any Account, as our Intentions were to confine ourselves solely to the Description of the Temples. Were proper Researches made, and Persons employed to dig about the Amphitheatre, and near the great Temple, there is no Doubt but that they would be richly compensated for their Trouble and Expence; and some Inscriptions discovered, which might enable the Public to form a decisive Judgment on these Edifices, whose very Names, at present, Time hath totally buried in Oblivion.

(1) Column in summo fastigio calaminis, unde et columnæ dicuntur.

VITRUV. L. IV. C. 2.

(2) *Museum de la Grèce, Discours sur l'Histoire de l'Architecture Civile.* Page 10.

(3) Il Tratt. di *Lucania*, D. G. ANTONINI.





A

DISSERTATION  
ON THE  
COINS and MEDALS  
OF  
POSIDONIA, or PÆSTUM.

THE Grecian and Asiatic Cities made Use of Money long before the Time of ALEXANDER (1). It is uncertain whether this Prince ordered that all the current Coin in his Empire should bear his Name, but we know that his Successors, and also the Romans afterwards, directed that the Coins of some Cities should only have the Name of the Prince who governed them put

(1) We are beholden to the ingenious and learned Abbé BARTHELEMY for a great Part of the following curious Remarks,

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thereon;

thereon; this was dispensed with as to other Cities; and they sometimes agreed that the Names of the City and Prince should be joined together on the same Coin.

THE Medals struck by these Cities furnish us with many useful Lights in Geography, and help to explain the Customs and Religion of the Country where they were coined, the Nature of its Government, and the various Changes it underwent. But as these Medals have seldom any Dates, and one hardly finds on them any of those great Events recorded in History, one can reap but little Advantage from them, if some Method is not found out to ascertain the Time when they were struck.

WE have been long accustomed to the Distinction established between Coins and Medals, so that when we look upon ancient Medals, we are apt to consider them as Records of the Glory of the Persons whose Names they bear; or, as Monuments consecrated to their Memories: And this Prejudice, if it be one, seems to be favoured by the equivocal Terms used by some Antiquaries. But we must remember, that what we now call Medals, were, with the Ancients, simply Money, excepting some of the Imperial Medals, and even those are rather doubtful: The *Greeks*, and especially those prior to the *Roman* Empire, did not strike their Coin with an Intention of transmitting to Posterity the Actions of Heroes, the good Deeds of Princes, or the Magnificence of Cities; for the Emblems they were furnished with, were taken from the Statues and Symbols of the Gods whom they adored, the Production of the Climates in which they lived, the Customs and Traditions of each Country, with other Singularities peculiar to the Situation of those Places. Hence the Moneyers were supplied with Types, which they often repeated, and at length they became common to many Princes and various Towns. Some Medals of MITHRIDATES, King of *Pontus*, struck at *Amasus*, represent a *Pegasus*, the Device which that City often used upon its Money. An Eagle displayed is seen on almost all the Coins of the Kings of *Egypt*; those of *ALEXANDER the Great* have not any particular Reference to the remarkable Transactions of his Life. If upon his Coins, or those of other Princes, a Victory be sometimes represented, or triumphal Cars, these Devices are not explained by any Inscriptions; and there is Reason to believe, that they were copied from other Monuments; at least, were not particularly intended to commemorate those Actions to which at first View they seem to refer.

THE first Money in use was probably only rough Pieces of Metal of irregular Shapes, without Device or Inscription, to which a Value was given in proportion to the Weight. In process of Time there was a Necessity of impressing Money with some Mark, as well to distinguish it from Counterfeits, as to ascertain its Weight. The Motives that brought on this Alteration, induce us to believe that when an Impression was first put on Coin, it was only a single Device, and that but on one Side; for we generally find on the Reverse of these Coins a Hollow, which for the most Part is not deeper than half a Line, either in the Middle or on the Sides: this was occasioned by the Face of the Block, or Matrice, on which they were struck, having some little

Projections,

Projections, which served to keep the Metal steady and in its Place, while it received a second Blow, this Operation being then performed by the repeated Strokes of a Hammer.

IF in the flourishing State of *Greece*, the Ancients had the Idea that Money was only designed to facilitate Commerce, what must we think of the Ages still further back, when they used only a single Impression on their Coin? The Authors of this Custom were less attentive to their own Glory than to the public Utility, and therefore chose the simplest Methods of obtaining this End. They had very good Reasons for impressing a Mark upon their Money, but none for putting one on both Sides; it was sufficient to have the Seal of Authority on one, to answer the intended Purpose: and as in the Infancy of Printing they used only one Side of the Leaf, we may also conclude, that in the Beginning of Coinage, they only made Use of a single Device, or Impression, on one Side. This Consequence, so simple and natural, is confirmed by a Sort of Medals to which few Antiquaries have sufficiently attended; one Side of which is concave and the other in relief. If these Kind of Impressions, singular in Appearance, happened only on one or two Medals, we might seek no further for an Explanation than that of its being merely a Caprice, or Accident, of the Coiner; but we see on many Medals of the earliest Date, the evident Marks of the Cavities on one Side.

THE first Essays in Arts and Sciences have ever been crude, simple and unpolished: The Knowledge of them must be progressive, and their Arrival at Perfection by very slow Degrees. This Art daily improving, the Artists ornamented the hollow Parts of the lower Die, and at length, engraved thereon sometimes a Head, or repeated the same Figure. See Plate XXIV. No. 1, 2, and 35. At other Times they put different Symbols, and this was the Origin of double Impressions on Medals.

THERE are Medals of *Metapontum*, executed in the same Manner, having on one Side the Head of a Bull, and on the other an Ear of Corn; on those of *Crotona*, sometimes an Eagle is displayed, and on the Reverse a Tripod; this last Device is found on some Medals of this City, concave on one Side, and the same Device, but not reversed, in relief, on the other; from whence it follows, that these Medals were struck by two different Dies, one of which was hollow, and the other in relief. This Practice seems to have been the Consequence of the old concave Manner; for when the *Greeks* adopted the Use of double Impressions on their Money, in the chief Cities of *Magna Græcia*, they did not entirely give up the Use of striking them with two Dies, one of which was in relief, and the other concave: instead of the lower Die, as at first made hollow, with small Projections in some Part to keep the Metal steady in striking, they engraved the Device in relief, which appears concave on the Medals. Possibly they might have a particular Reason for this, as the using of less Metal, a smaller Quantity sufficing on this Occasion, than for those which were impressed in relief on both Sides. These Kind of Medals, for the most Part, are extremely thin, which seems to confirm



this Opinion. They were chiefly struck about four hundred Years before the Birth of Christ.

THERE are also other Medals that have one Side hollow, which are found in the most ancient of *Magna Græcia*. These have two Impressions, one convex and the other concave. They have some resemblance to those Medals which the Antiquaries call *Incusæ*; they are not only found in the Series of the consular and imperial Medals, but also among those of the Kings and *Grecian* Cities. See Plate XXIX, No. 49, which is one of this Sort struck at *Sybaris*. However, they must not be confounded together, as these last owe entirely to Chance, the Singularity that distinguishes them from the others. The Coiner forgetting to take out the Medal which had been struck between the two Dies, and putting in another Piece of Metal over that, it was pressed between the preceding Medal and the upper Die, by which it received the Impression of the same Device, on one Side hollow, and the other in relief.

It is certain that the Ancients were Strangers to the Use of the Fly-Press, as appears by the Inspection of their Coin, the Sides of which are always uneven, a Defect proceeding from their Manner of Working, and striking them with a Hammer, which stretched out the Metal into irregular Shapes, paying no Regard to the Rim or Edge of the Coin, but only to the Work that was upon it. However imperfect this Method might be, it was constantly practised in the *Grecian* Cities, as we may conclude from a Number of *Greek* brass Coins, struck after the Time of ALEXANDER (1).

THE *Greeks* carried the Art of Engraving Medals to a high Degree of Perfection, because the Arts on which it depended were arrived at their Summit, and it was natural for the Art of Engraving to advance with the Sciences of Painting and Sculpture. The *Grecian* Painters and Sculptors, who saw Beauty in its utmost Splendour and Delicacy, when they had produced the most exquisite Pieces in their different Branches, these the Engravers had the Advantage of having before their Eyes, and, no Doubt, endeavoured to imitate in the best Manner they could. We do not find that the Ancients ever distinguished the Medal Engravers in the same Manner in which they honoured those Artists that transmitted their Fame to Posterity. History, that gives us the Names of many Painters, Sculptors, Architects, and also Engravers in precious Stones, has never celebrated any Medal Engraver, unless it may be said that these two last Professions were not formerly distinguished from each other, and that the same Artists wrought alternately in both.

(1) In *Italy*, so late as the Time of Pope CLEMENT VII. Medals were struck with a Hammer, and also by the Fly-Press. BENEVENTO CELLINI reports that he made use of both Methods alternately. Notwithstanding the last is much more exact and certain, it was a long Time before the old Method was entirely laid aside.

The first Money in *England* struck by the Fly-Press, was in the Reign of Queen ELIZABETH, about the Year 1561;

but was discontinued till the Time of OLIVER CROMWELL, 1656. This Method was soon laid aside, but afterwards was revived by M<sup>r</sup>. BLONDEAU and the Moneyers in the Mint, upon the Pattern Pieces of Coin engraved by the incomparable SIMONS, though it was not established by Authority till the Reign of CHARLES the Second, 1663.

View of the Silver Coinage of *England*, SNELLING.



## DESCRIPTION

OF THE

## COINS and MEDALS <sup>(1)</sup>.

THESE may be ranged under three Classes; first, those of the most ancient Date, when the City was called *POSIDONIA*; secondly, those inscribed ΠΑΙΣΤ, after it was conquered by the *Lucanians*; thirdly, those with a *Latin* Inscription, after it came under the Power of the *Romans*.

IN the first Class, those numbered 1, 2 and 35 are, undoubtedly, the most ancient, and remarkable as well for their being hollow on one Side, as for the Inscription going from right to left, and for the singular Form of some of the Letters. The first is of Silver, in the Collection of the Duke of *Noûa*, and is so like that, No. 35, of the

(1) The Medals being engraved as they came to Hand, is the Reason they could not be placed upon the Plates in their proper Order.

same Metal in the imperial Cabinet at *Vienna*, that one would have suspected the Mistake of the first Engraver had made the Difference, if the Editors had not expressly told us, that the Letters on one Side did not exactly answer to those on the other (1). On this Medal we find NEPTUNE standing in the Act of darting his Trident; he is almost naked, except a small Drapery cross his Shoulders.

WHEN afterwards it was found convenient to have a different Device for each Side of the Medal, we find a Bull made use of for this Purpose. The Connection between NEPTUNE and this Animal is celebrated in most of the old Writers; in HESIOD he is called *Ταυρος Εννορύγιος*, and HESYCHIUS says, *Ταυρος, Ταυρεος, Ο Ποσειδων*. The Reason generally assigned is, because the Waves of the Sea roar like a Bull (2), but we will try whether we cannot give a better Account of this Animal's appearing on one Side of the old *Posidonian* Medals, and also explain the Attitude in which NEPTUNE is represented on the other.

THE *Græcian* Mythologists (3) tell us, that NEPTUNE and MINERVA contending for the Honour of the Naming and Patronage of *Attica*, *Jupiter* determined that it should be given to that Deity who produced what, in the Judgment of twelve other Deities, should be reckoned of most Benefit to Mankind. That NEPTUNE striking the Earth with his Trident, out of the Opening issued a Horse (4), whilst MINERVA caused an Olive Tree to spring forth, to which the Prize was allotted.

It is not easy to separate Truth from Falseness in these Legends: That Disputes should arise about the Honour of giving Name to a new planted Colony is not improbable nor unusual; and we find PAUSANIAS, and other Writers, alluding to the Contest on this Occasion between the two Deities. As NEPTUNE, therefore, failed in giving his Name to *Attica*, why may we not suppose, that he contented himself with doing this to a City within the *Isthmus*? Such a one we find there was, called originally *POSIDONIA*, and afterwards *TROEZE*; from whence we have already started a Conjecture (5), that the first Greek Settlers at *Posidonia* may have been derived. M. PELLERIN (6) has given us a Medal of *Træze* with the head of NEPTUNE on one Side, and a Trident on the Reverse, very like to that of *Pæstum*, engraved No. 47, and if the more ancient Coins of *Træze* could be recovered, we might possibly find them resembling the early ones of *Posidonia*, with the Figure of NEPTUNE insculped upon them in the Act of darting his Trident at the Earth.

PLUTARCH informs us, that THESEUS, who signalized himself so much in the civilizing of *Athens*, and regulating its Government, among other Arts, for these Purposes, introduced

(1) Est numisma concavum pervetustum atque adeo pars averfa  
est figura eadem concava utri litteræ non respondent omnino.  
Numismata Cincelii Ciesarii Vindobonensis. Fo. 1754. P. 34.

(2) Δὸς τοῦ τοῦ ἀπὸ τοῦ ὕδατος τοῦ ταύρου.  
J. TREZES in Scholii.

(3) APOLLONORUS, HYGINUS.

(4) Others say a Lake.

(5) P. 9, Note 5.

(6) Recueil des Médailles de Peuples & de Villes. T. I. P. 132.  
the



the stamping of Money, on which a Bull was insculped, for which PLUTARCH assigns various Reasons, leaving the Reader to take his Choice (1); JULIUS POLLUX also mentions this as the Device on the old *Athenian* Money, and uses a remarkable Expression for the Manner in which it was stamped, corresponding with that of PLUTARCH's, and both representing the Bull as insculped, or as we may more properly express it, embossed upon the Coin (2).

NOW THESEUS, as we have already mentioned (3), was born at *Troeze*, and therefore we may suppose, that the useful Art, which he invented, of ascertaining the Value of Money, would not be long a Stranger to his native City; and that this Art, together with others, would be introduced into *Magna Græcia*, by that joint Colony of *Aebeans* and *Troezenians*, who first founded *Sybaris* (4). Accordingly, the Device that appears on the few Medals of *Sybaris* yet discovered, is a Bull, and this embossed, or hollow on one Side, in the Manner described by PLUTARCH and POLLUX. The *Pesidonians* derived from these, stamped their Money in the same Manner, first with the Image of their Patron Deity, and afterwards they added the Bull.

THE high Antiquity we have ascribed to these curious Medals, is further confirmed by the singular shape of some of the Letters, and the inscription going from right to left. The Shapes of the  $\Sigma$ , the  $\Phi$  and the  $\Psi$  come much nearer the old *Phœnician* or *Samaritan* Characters  $\Sigma \nabla \Psi$  (5), than those at present known or described, as CADMUS's Alphabet (6). And as this Alphabet was adopted from the East, so it should seem from these Medals, was the Manner of writing it from right to left. But a few ancient Inscriptions, yet remaining on Marbles, give us Reason to think, that this Method was never implicitly followed by the *Greeks*, but that they steered a Kind of a middle Course, by alternately ranging the Lines from right to left and left to right, in the same Manner as Oxen plough; thence called *Boustrophedon*. Whence also, possibly the Phrase *Exarare literas*, and the Word *Versus*. For, though it does not appear that the *Latins* ever adopted

(1) *Εἰς τὸ δὲ Νόμισμα, ΒΟΥΝ ΛΕΓΑΜΕΝΑΙ, καὶ διὰ τοῦ Μανθάνειν*  
*Λόγους, καὶ διὰ τὸ Μὴν ἐκείνους, καὶ τοὺς γράμματα τοῦ Πλάτος παρασκευάζειν.*

Percussit etiam nummum, Bovem insculpens, vel propter  
 Marathonium Taurum vel ob Minocem Ducem, vel ut hortaretur  
 cives ad Agriculturam.

PLUT. in vita THESEI. l. 23.

The same Author tells us, that THESEUS's real Father being  
 at first unknown, that Honour was given to NEPTUNE.

*Εἰς τὴν ἀρχὴν ὅταν τοῦ ΠΥΘΩ, καὶ τοῦ ΔΙΟΣ, καὶ ΠΟΤΙΔΕΩς, Θεοῦ καὶ πατρὸς  
 τοῦ Πλάτος αὐτοῦ, διὰ τὸ ἐκείνους τοὺς γράμματα παρασκευάζειν.*

ET PITHAGORAS cum PITTHEA vulgatus esse cum (THESEUM)  
 ex NEPTUNO progenitum; Si quidem colunt eumque *Troezenii*  
 NEPTUNUM, atque est hic Tutelaris iis Deus, cui Primitias frugum  
 libant, & Tridentem Nummi habent notam. Ib. p. 5.

(2) *Ἰδί, καὶ διὰ τὸν τοῦ Αἰῶνος, καὶ τοῦ Αἰῶνος, καὶ τοῦ Αἰῶνος, καὶ τοῦ Αἰῶνος*  
 ENTETYPOMENON. Vetus autem erat *Atheniensium* Moneta Bos  
 appellata, eo quod Bovem INSCULPTUM haberet, IX. 61.  
 Hence, says he, the Proverb *Bos est Daedalus*, *Bu in lingua*, spoken  
 of such as are bribed to silence. It is very strange, that the  
 learned O. SPERLINGIUS should mistake these two Passages in  
 such a Manner, as to give the following Account of the  
 ancient *Athenian* Money.

THESEUS *Atheniensis* docuit aurum, argentum & æs eo pondere  
 utrumque quo Bovem emere possit, taleque nummum *Bos* dictum,  
 licet Bovem signatum minime habuerit; ita quoque *daedalus* laminam  
 auri, argenti, *Æris*, quo decem boves emere valeret, & *indididalus*  
 que centum; aut *Bos* fuisse nummum æreum non cufum, *daedalus*  
 argenteum, *indididalus* aureum.

SPERLINGII. Dissert. de Nummis non cufis. 4to. 1700.

(5) P. 5. N. 6. 5.

(4) *Ἐπειδὴ οὖν ἄλλοις ἐκείνους τὸν τοῦ Αἰῶνος, καὶ τοῦ Αἰῶνος, καὶ τοῦ Αἰῶνος*  
*ἐκείνους τοῦ Αἰῶνος, Αἰῶνι σὺν τοῖς Τροεζίνις ἡσυχάζειν ἔπρεπε;*  
*Αἰῶνι ποτὶς μajoрем in numerum crescentes Τροεζίνις expulerunt.*  
 ARIST. Pol. V. 3.

(5) See the Sheet of Alphabets published by the ingenious  
 Dr. MORTON.

(6) In the *Mém. de l'Acad. des Inscriptions*, Tom. XXVI. 546.  
 It is said, that in the Ruins of *Argos* was found a *Greek* Inscription,  
 where the Name of ADRASTUS was written with two Sigmas, of  
 the same Form as on these Medals.

this Method, yet they could be no Strangers to it among their *Græcian* Neighbours, among whom it might probably have been continued longer than among the Inhabitants of *Old Greece*, where it was not used in HERODOTUS's Time (1). For we find this Method of Writing from right to left more frequently on the Coins of *Magna Græcia* and of *Sicily*, than of those of any other Country; the want of attending to which hath led some Antiquaries into great Mistakes. The learned Editors of the Medals in the imperial Cabinet at *Vienna*, who first gave the Public the very ancient and curious Coin of *Sybaris* here exhibited, No. 49, not aware that the two Letters on it  $\tau\mu$  were to be read backwards, and were the two first Letters of  $\Sigma\tau\beta\alpha\rho\iota\tau\omicron\nu\varsigma$ , ascribe it to the *UMBRI*, a very ancient People of *Italy*; an Opinion adopted also in another Treatise by the ingenious M. FROELICH (2), who from this Coin takes upon him to prove, that these *Umbri* were the first People in *Italy* who coined Money. But, having traced this Art in its Rise and Progress from *Old Greece* to *Italy*, we will venture to suppose, that the *Barbarians* (3) and the *Romans* also, whenever they did adopt it, were beholden to their *Græcian* Neighbours, from whom the latter borrowed even the original Device of THESEUS's Money; for, PLINY (4) informs us, that SERVIUS TULLIUS, first struck Brass at *Rome*, with the Device of an Ox, or a Bull, whence the *Latin* Word *Pecunia*.

BUT as the Manner of Writing from right to left has deceived some Antiquaries, so also the uncommon Shapes of some of the Letters on the early Medals of *Pesidonia* have led others astray. The Medal, No. 61, was exhibited to the Public by the learned S. HAVERCAMP (5), for the first Time, as he supposed; the Inscription on which he read *POMES*, and attributed it to *Pometia*, a City of *Italy*, mentioned by STRABO (6), DION. HALIC. (7) and LIVY (8). But if this learned Person could have had an Opportunity of seeing and comparing this Coin with those others of the same Kind here exhibited (9), he would have been convinced of his Mistake; and considering the Subject for the Sake of which he introduced it, he would have been pleased to have discovered on this curious Coin the very ancient Shapes of three Letters of the *Greek* Alphabet.

ON the Medal, No. 29, we find the *Omega* introduced into the Inscription, still going from right to left. But as this Medal is taken from GOLTZIUS, and no other has yet been found like it, and possibly the  $\Omega$ , by Mistake of the Engraver, may have been

(1) IL. 36. For Instances of the Boustrophedon Manner of Writing, see PAUSANIAS, V. 17 and 25. But particularly CHIEHUI's *Antiquitates Aethiæ*.

(2) Inter vetustissimos *Italæ* Populos, fuisse *Umbros* existimo qui Nummum figurarunt, atque præ cæteris figura Bovis, quam aliqui a primis fuisse constare, movet nunc et Scriptorum & Nummorum superfluum auctoritas. — Per vetustos porro *Umbros* Nummos hinc fidem facere colligo ex duobus argenteis incusis seu cæcavis nummis, quorum alter inter Numismata rariora cimelii Austriaci Vindobonensis jam a nobis est indicatus, similis alter, item incusis in *Gard* Collegii Academiæ Vindobonensis S. J. adest, in quibus Bovis frontis ac respicientis Icon conspicitur. FROELICH Notitia elementaris Numismatum. 4to. *Viennæ* 1758, P. 18.

(3) Of these barbarous Nations we have selected two Medals here exhibited, No. 18 and 27. They are both of the *Lucanians*

the Conquerors of *Pesidonia*, on which we find a *Greek* Inscription, FESTUS speaking of their Neighbours, the *Bruttii*, says, *Bruttos Ewini dixit Bilingues, quod q̄s & Græcè loqui soliti sint.*

(4) SERVIUS Rex primus signavit æs, antea rudis usus *Romæ* Remus tradit; signata est Notâ pecudum unde et *PECUNIA* appellata. XXXIII. 3.

(5) De veteri & variâ literarum apud *Græcos* scriptura & usu Dissertatio. In Sylloge scriptorum de lingua *Græcâ*. Vol. I. Ludg. Bat. 1736.

(6) III. 159.

(7) VI. 364.

(8) I. 41, called by LIVY *Sæffo Pometia*.

(9) See No. 1, 2, 6, 29, 30, 33, 34, 35, 46.

put for an A. We will not, upon its Authority only, determine that the Manner of Writing from right to left was continued after the Introduction of the long Vowels, H and Ω, which are said to have been invented by SIMONIDES about five hundred Years before the Birth of CHRIST. Though it has been conjectured that these two Letters, together with the other new ones, Θ, Ξ, Υ, Φ, Χ, Ψ, added to CADMUS's Alphabet, were thus fashioned, the better to accommodate them to the *Boustrophedon* Manner of Writing; by their exhibiting the same Appearance which ever way they should be written.

It will not be so easy to find out the Origin of the Symbols which accompanied, or succeeded to the Bull on the *Pesfidonian* Medals. In No. 23 NEPTUNE is seen standing between, what may be called, an Olive Branch on one Side, and a Horse's Head on the other; which, probably, allude to the Contest, already mentioned, between him and MINERVA. No. 13 and 14, with the old *Etruscan* Characters, are given by PASSERIUS and MAZUCHIUS to *Pesfidonia*, and placed among those of the earliest Date, but without sufficient Authority. MAGNONIUS, with more Probability, ascribes them to *Plisfia*, a City mentioned by LIVY (1). The Second of these was first published by AGOSTINO, *Dial. V.* M. PELLERIN has also given this Medal more accurately engraven, copied here, No. 57. But he does not take upon him to determine to what Place it belongs.

No. 28, 31, 32 are all singular Medals from GOLTZIUS, the Second of which is remarkable on many Accounts, particularly for its being of Gold, being the only one known of that Metal, belonging to *Pesfidonia*.

AFTER the *Lucanians* had conquered the *Pesfidonians*, we find their Coins inscribed ΠΑΙΣ and ΠΑΙΣΤΑΝΟ; and, instead of NEPTUNE at full length, a Head of him, only with a Trident on the Reverse of some, and of others his Son TARAS on a Dolphin (2). This Device was particularly adopted by the *Tarentines* in Honour of their Founder, TARAS; why borrowed by the *Pesfians* is not so easy to say. PHILARGYRIUS indeed, in his Commentary on VIRGIL (3), says that *Pæstum* was a Colony of the *Tarentines*. JULIUS POLLUX, has a Remark on the Word *Nummus*, and on this Device common to the *Tarentines* and the *Pesfians*. He says, that ΝΟΥΜΟΣ (4) should seem to be of Roman Origin, but is really Greek, used by those Dorians who inhabited Sicily and Italy. ARISTOTLE, in his *Treatise on the Republic of the Tarentines*, says, that a Coin was called by them ΝΟΥΜΟΣ, and that it exhibited the Figure of TARAS the Son of NEPTUNE carried on a Dolphin.

(1) L. IX. C. 13 and 14.

(2) See No. 41, 43, 47, 51, 52.

(3) — Bistrique Rosaria *Pesfi*.

Georg. IV. 119.

*Pæstum*, civitas *Lucanie* est. Hæc Civitas *Pesfidonia* dicitur & est in agro *Salentino* Colonia *Tarentinarum*.

(4) Ο Ν ΝΟΥΜΟΣ οὐκ ἔστιν Ῥωμαῖον τὸνμα τοῦ Νουμίου ἀλλ' ἔστιν Ἑλληνικόν καὶ τὰς τοῦ Πλάτωνος καὶ Σωκράτους ἀποφύσεις — Καὶ Ἀριστοτέλης ἐν τῇ Τarentina Πόλει φησὶ καλεῖσθαι τὸν νομισμὸν τῶν ἐκείνων ἀνθρώπων, ὅτι δ' ἐκτετυπωμένοι Τarentinos τοῦ Παντοκράτορος Διὸς ἐκείνου.

Lib. IX. 80.



No. 17 has the Device of a Boar, with an Inscription in mixed Characters of the Greek and Roman Alphabet. The Boar appears also on the Medals No. 12 and 60. This Animal we know was offered in sacrifice to the BONA DEA (1), whose Mysteries, so celebrated among the Romans, were by them probably introduced at *Pæstum*. We find this Goddess on the Medal, No. 3, with the Inscription wholly in Latin Characters, as it is on the Medals, No. 12 and 60. On which, as also on those No. 7, 8, and 15, are the Names of the Duumviri. These were the principal Magistrates of the Colony, answering to the Consuls at Rome, of whom it may be observed, that one of the Names is of a Roman Family, the other not to be found in that Number. Thus, on the Medal No. 12, C. COMINIUS is to be found among the former, but not L. ARTUSIUS, whence we may gather, that the Magistrates of *Pæstum* were chosen regularly out of the old Citizens and the Roman Colonists, as CICERO informs us was the Case at *Agrirentum* (2).

No. 16 is remarkable as well for the Hexastyle Temple, probably one of those noble ones exhibited in the following Plates, as for the Names CN. COR. and M. TUC. Patrons of the Colony. These were Patricians of Rome to whom the City of *Pæstum* had recommended the Care of its Interests, and who, probably for some very signal Service performed by them, were honoured with the Inscription of their Names, an Honour we find rarely paid to the Patrons of any other ancient City.

A MEDAL very nearly similar to this, is that, No. 57, from M. PELLERIN (3), who very properly expresses his Doubts, that the Letters QVI should be read *QUIRINUS*, to whom MAZUCHIUS supposes the Temple was dedicated.

ON many of the Medals (4) in this Collection we find the *Cornucopiæ* exhibited, all of which bear a great Resemblance to the Medals of *Thurium* (5), on which, together with the Horn, is the Inscription COPIA. This singular Name was given to *Thurium* by the Romans, after they had sent a Colony hither (6). This Resemblance between the Money of these two Cities should seem to indicate a Correspondence and Connection still kept up between *Thurium* and *Pæstum*. We have already remarked the Resemblance between the ancient Coins of *Sybaris* and *Pesidonia*, from which the Inhabitants of the two former were descended.

(1) *Aque BONAM tenere placant abdomine Porce.*  
JUVEN. II. 86.

(2) Cum *Agrirentinum* duo genera sint, unum veterum, alterum Colonorum — Cautum est in Scipionis legibus ne plures essent in Senatu ex Colonorum numero quam ex vetere *Agrirentinum*.  
In Verrem. Lib. II. C. 50.

(3) Premier Supplement, P. 20.

(4) See No. 4, 24, 42, 44, 54, 55, 56.

(5) No. 20, 25, 40.

(6) *Εὐρυπλοῦς ὁ Σίμω γὰρ πόλιν ἐκτίθει Κόπιαν τῆς Ἰθάκας.*  
STRABO, Lib. VI. See also LIVES, XXXIV. 53.

This Name agrees well with the Description given by DIOD. SICULUS of the Fruitfulness of the Territory of the *Sybarites*, L. XII. 11. and will make us less wonder at the Number of Men, 300000, which took the Field against the *Cratiniens*, mentioned by this Historian and by STRABO. Their Accounts should not be too hastily condemned, because they do not correspond with the Observations or Experience we may have been able to form. A very intelligent Native of Italy, in a Work lately published, asserts, that this Country, equal in Superficies to Great Britain, contains at present above twice its Number of Inhabitants. See *An Account of the Manners and Customs of Italy*. By JOSEPH BARRETTI. 8vo. 1768. Vol. I. P. 123.

IT is remarkable that all the Coins inscribed ΠΑΙΣΤ are of brass; and though, in deference to the Opinions of some learned Antiquarians who have considered this Subject, we have supposed that some of these were struck by the *Pæstans*, when subject to the *Lucanians*; yet we cannot help doubting whether they may not all be referred to the *Roman* Times, after the Defeat of PYRRHUS and the several States, *Barbarian* as well as *Greek*, that assisted him. For whilst *Pæstum* was subject to the *Lucanians*, we see no Reason why it might not have continued to have coined Silver Money: But after the Defeat of PYRRHUS, and the immense Treasures which the *Romans* then acquired, among other Marks of Conquest and Superiority, this, of appropriating the Coinage of Silver to themselves, may be reckoned; whilst the Cities of *Magna Græcia* were suffered to coin Brass only; that Metal with which the *Romans* had contented themselves from the Time of SERVIVS TULLIVS to this Period (1).

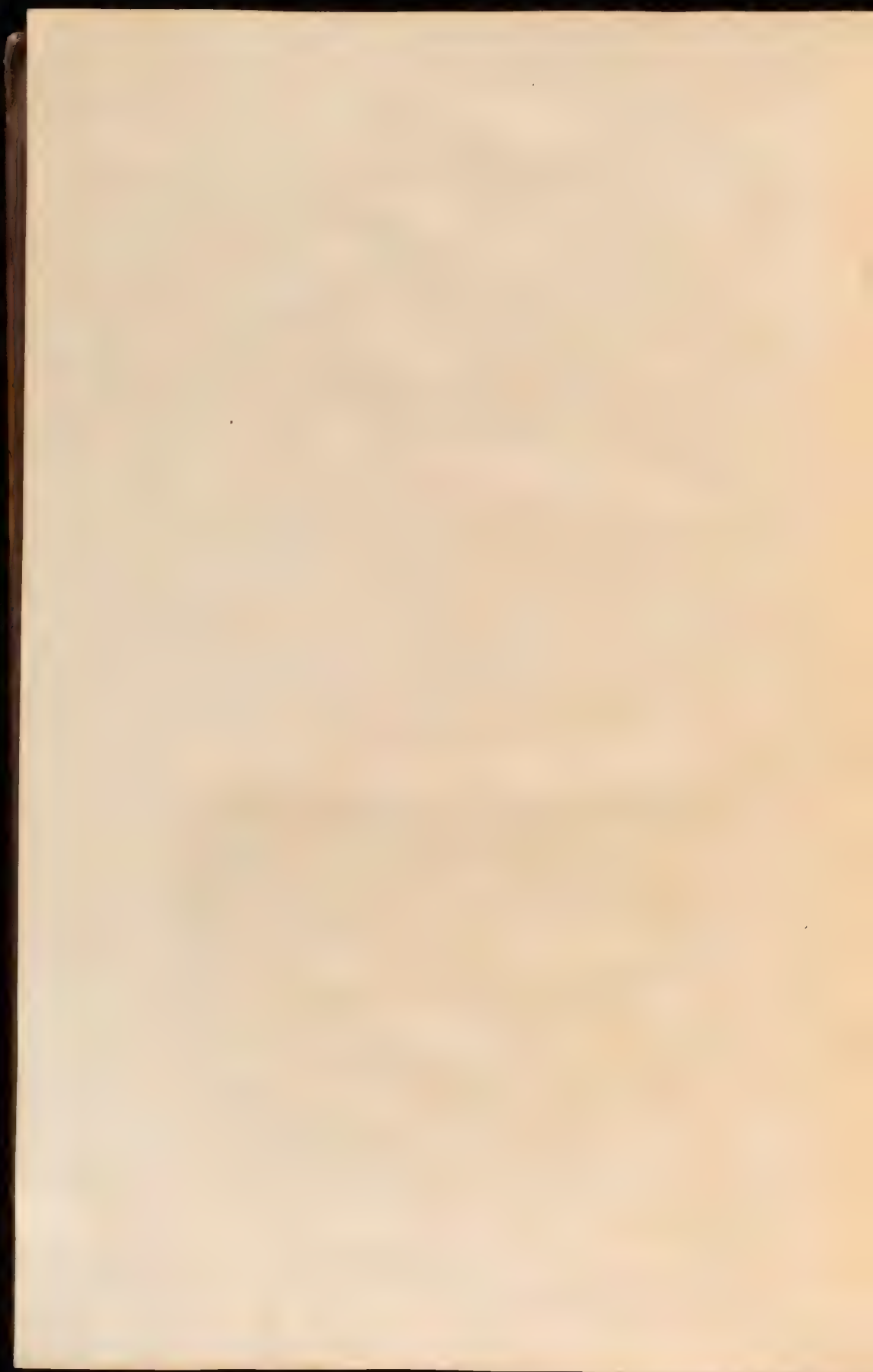
To conclude; the Engraver takes this Opportunity to acknowledge the Obligation he owes to the Gentlemen who have assisted him in this Undertaking, and at the same Time regrets the Injunction he is under of not publishing their Names: However, he hopes this Silence will be taken as a Mark of his Compliance with their Request, and a Testimony of his Gratitude for their Kind Assistance.

(1) Tum primum Populus Romanus Argentis uti cepit. i. e. A. U. C. 484.

Epit. LIV. XV.

## U







## T A B L E

O F

*Posidonian* and *Pæstan* COINS,

From whence taken, and in whose COLLECTION.

## P L A T E XXIV.

No.			No.
1. DUKE of <i>Noia</i> (1)	-	AR	19. Duke of <i>Noia</i> - - - Æ
2. ditto - - -	-	AR	20. ditto - - - Æ
3. ditto - - -	-	Æ	21. MATTHEW DUANE, Esq; - - Æ
4. ditto - - -	-	Æ	22. ditto - - - Æ
5. ditto - - -	-	AR	23. Earl of <i>Pembroke</i> - - - AR
6. ditto - - -	-	AR	24. ditto - - - Æ
7. ditto - - -	-	Æ	25. ditto - - - Æ
8. Baron RONCHIUS - -	-	Æ	26. Duke of <i>Devonshire</i> - - Æ
9. Duke of <i>Noia</i> - -	-	Æ	27. PELLERIN - - - Æ
10. Baron RONCHIUS - -	-	AR	28. GOLTZIUS - - - AR
11. ditto - - -	-	Æ	29. ditto - - - AR
12. Duke of <i>Noia</i> - -	-	Æ	30. ditto - - - AR
13. Abbé MAZOCHIUS - -	-	AR	31. ditto - - - AV
14. ditto - - -	-	AR	32. ditto - - - AR
15. Duke of <i>Noia</i> - -	-	Æ	33. ditto - - - AR
16. Abbé MAZOCHIUS - -	-	Æ	34. THESS. BRAND. - - - AR
17. PELLERIN (2) - -	-	Æ	35. Imperial Cabinet at <i>Vienna</i> AR
18. ditto - - -	-	Æ	36. M. MAÏER - - - AR

(1) These Medals, from No. 1 to 17 inclusive, with No. 19 and 20, are copied from the Plates added to a little Treatise by PASCHALI MAGNINIUS, *De vet. Pysla. & Pæstana medall.* in which the Author tells us, that the Duke of *Noia* in his rich Cabinet of ancient Coins, has about seventy *Pæstan* Medals and almost as many *Posidonian*, and though these last have not above two or three different Devices, yet they vary from each other in Inscription, Size, Form of the Letters, or other Particulars so much, that it plainly appears they were struck by the *Posidonians* in different Ages.

(2) M. PELLERIN, in his first Supplement, P. 22, has expressed a Desire of seeing all the different Medals of *Pæstum* collected together, and exhibited at one View. This we have endeavoured to accomplish, and, with the same Modesty and Diffidence with which that learned Person has delivered his Sentiments on that great Variety of curious ancient Coins he has given the Public, we beg leave to submit ours also to those who are conversant in this Branch of Literature.

T A B L E of C O I N S.

No.				No.					
37. ditto	-	-	-	AR	50. M. MAÏER	-	-	-	AR
38. ditto	-	-	-	AR	P L A T E XXIX.				
39. ditto	-	-	-	AR	51. <i>His Most Christian Majesty</i>	}	(1)		Æ
40. ARIGONIUS	-	-	-	Æ	52. ditto.		-	-	
P L A T E XXV.					53. PELLERIN (2)	-	-	-	AR
41. ditto	-	-	-	Æ	54. Rev. Mr. KAYE	-	-	-	Æ
42. ditto	-	-	-	Æ	55. ditto	-	-	-	Æ
43. MUSELL.	-	-	-	Æ	56. ditto	-	-	-	Æ
44. ditto	-	-	-	Æ	57. PELLERIN	-	-	-	AR
45. Capt. JOHN SIVRIGHT	-			Æ	P L A T E XXX.				
46. ditto	-	-	-	AR	58. PELLERIN	-	-	-	Æ
P L A T E XXVI.					59. ditto	-	-	-	Æ
47. MATTHEW DUANE, Esq;	-			Æ	60. ditto	-	-	-	Æ
48. ditto	-	-	-	AR	61. HAVERCAMP	-	-	-	AR
P L A T E XXVIII.									
49. Imperial Cabinet at Vienna				Æ					

(1). The Public are beholden to the Generosity of the learned Abbé BARTHELEMY, for sending Drawings of these Medals to the Engraver, to be inserted in this Work.

(2) This is the smallest of the known *Pafidonian* Medals, and is finely wrought for its Size; it weighs but twelve Grains.



## E X P L I C A T I O N

O F T H E

## P L A T E S.

SEVERAL different Views of each Temple, the most picturesque and agreeable, are exhibited in this Work, as they appeared from the Ruins in 1758, with the Plans and Elevations restored, as when they were entire, in order to give the Reader a clear Idea of these ancient Buildings.

It must be observed, that the faint Parts engraved on the Plans, denote what has been *restored*, on a Supposition, as nearly as could be determined from the Parts which are now remaining.

*IV. B.* All the Measures are in *English* Feet, Inches and Lines.

## P L A T E I.

General View of the ruined City of *PÆSTUM*.

- |  |                                 |
|--|---------------------------------|
| A. Hexastyle Ipetral Temple.           | EE. The City Walls.             |
| B. Hexastyle Peripteral Temple.        | F. The Amphitheatrè.            |
| C. Pseudodipteral Temple, or Basilica. | G. Rivulet of petrifying Water. |
| D. One of the City Gates.              |                                 |

## P L A T E II.

View of the three Temples taken from the East (1).

## P L A T E III.

North View of the City of *PÆSTUM*, taken from under the Gate (2).

## P L A T E IV.

View of the Gate from within the Wall.

## P L A T E V.

View of the Gate from without the Walls.

## P L A T E VI.

Plan of the Hexastyle Ipetral Temple.

- |   |  |
|---|--|
| A. Portico.                             | GG. Stairs ascending to the Top of the Temple. |
| B. Pronaos.                             |  |
| C. Naos, or Cella.                      | H. Portico of the Back Front.                  |
| D. Polticus.                            | II. The lateral Walls of the Temple.           |
| EE. Antæ, or Pilasters of the Pronaos.  | KK. The Line on which the Geometrical          |
| FF. Antæ, or Pilasters of the Polticus. | Section, Plate <i>XI.</i> is taken.            |

(1) This View was taken in Presence of his Excellency Sir JAMES GRAY, and engraved from a fine Painting in the Collection of Major General GRAY.

(2) This View was also taken in Presence of his Excellency Sir JAMES GRAY, and engraved from a fine Painting in his Collection.



## P L A T E VII.

View of the Hexastyle Ipetral Temple, taken from the South.

## P L A T E VIII.

View of the foregoing Temple, taken from the South-West.

## P L A T E IX.

Internal View of the foregoing Temple, taken from the North.

## P L A T E X.

Elevation of the foregoing Temple restored.

## P L A T E XI.

Geometrical Section of the foregoing Temple restored, taken on the dotted Line K K. in the Plan, Plate VI.

## P L A T E XII.

Detail of the Members of the foregoing Temple at large, with their Measures.

Fig. 1. Capital and Entablature.

Fig. 7. Capital and Architrave of the upper Order.

Fig. 2. Plan of the Capital.

Fig. 3. Plan of the Column at its Foot.

Fig. 8. Plan of the Capital of the upper Order.

Fig. 4. Capital and Architrave of the Naos, or Cella.

Fig. 9. Plan of the Column of the upper Order at its Foot.

Fig. 5. Plan of the Capital of the Columns of the Naos.

Fig. 10. Antæ, Capital, and Entablature of the Pronaos.

Fig. 6. Plan of the Foot of the Columns of the Naos.

Fig. 11. Plan of the angular Modillion, with the Soffita of the Cornice of the Pronaos.

## P L A T E XIII.

Plan of the Hexastyle Peripteral Temple.

A. Portico.

FF. Stairs ascending to the Top of the Temple.

B. Pronaos.

G G. Antæ of the Pronaos.

C. Naos, or Cella.

H H. Antæ of the Pofticus.

D. Pofticus.

I I. The lateral Walls of the Temple.

E. Portico of the Back Front.

## P L A T E XIV.

View of the Hexastyle Peripteral Temple.

## P L A T E XV.

View of the foregoing Temple, taken from the North-West.

## P L A T E XVI.

Internal View of the foregoing Temple, taken from the North.

## P L A T E XVII.

Elevation of the foregoing Temple restored.

## P L A T E XVIII.

Plan of the Pseudodipteral Temple or Basilica.

A. Portico.

D D. E E. Antæ of the Porticos.

B. Naos, or Cella.

F F. The lateral Walls of the Temple.

C. Portico of the Back Front.

P L A T E XIX. A.

View of the Pseudodipteral Temple, or Basilica, taken from the North.

P L A T E XIX. B.

View of the foregoing Temple, taken from the North-West.

P L A T E XX.

Internal View of the foregoing Temple, with the three Columns standing in the Middle, taken from the South.

P L A T E XXI.

Internal View of the foregoing Temple, with the three Columns standing in the Middle, taken from the North.

P L A T E XXII.

Elevation of the foregoing Temple restored.

P L A T E XXIII.

Detail of the Members of the Peripteral and Pseudodipteral Temples, with their Measures.

Fig. 1. Capital and Entablature of the Fig. 5. Plan of the Capital.

Peripteral Temple.

Fig. 6. Plan of the Column at its Foot.

Fig. 2. Plan of the Capital.

Fig. 7. Capital and Entablature of the three

Fig. 3. Plan of the Column at its Foot.

Columns standing in the Middle.

Fig. 4. Capital and Entablature of the

Fig. 8. One of the Columns of the outer

Pseudodipteral Temple.

Range, at large.

P L A T E XXIV.

Coins and Medals of *Pæstum* or *Pofidonia*.

P L A T E XXV.

Coins and Medals of *Pæstum* or *Pofidonia*, serving as a Head-Piece to the Dissertation.

P L A T E XXVI.

Coins and Medals of *Pæstum*, or *Pofidonia*, serving as a Head-Piece to the Enquiry into the Origin of *Pæstum*, or *Pofidonia*.

P L A T E XXVII.

View of some Fragments near the great Temple, serving as a Head-Piece to the Description of the Temples.

P L A T E XXVIII.

Coins and Medals of *Pæstum*, or *Pofidonia*, serving as a Tail-Piece to the Dissertation.

P L A T E XXIX.

Coins of *Sybaris*, serving as a Head Piece to the Description of the Coins.

P L A T E XXX.

Coins or Medals of *Pæstum* or *Pofidonia*, serving as a Tail-Piece to the Table of Coins.

T H E E N D.

E R R A T A.

Page 8, Line 18, for TARANS read TARAS.

Page 13, Line 10, after *Romani*, add, having changed their Language and Customs.

Page 14, Line 28, for *eighteen* read *twelve*.

Page 25, Line 3, for *even* read *perpendicular*.

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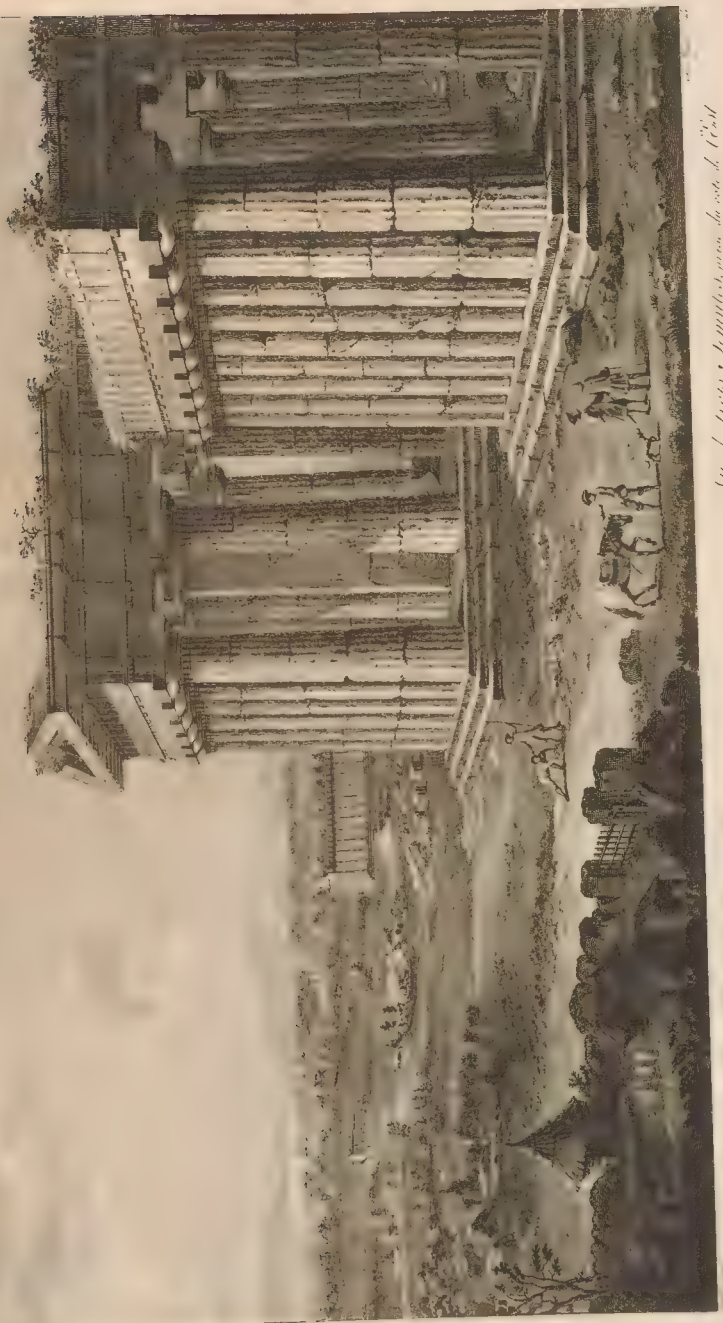
TITLE of the PRINTS.	Painters Names.	Size of the PLATES.		In whose COLLECTION.
		Breadth. Pt. In.	Height. Pt. In.	
<b>T</b> HE Title - - -	Gravelot.	1 3	1 7	
Evening - - -	Berghem.	0 7½	0 6½	
A Sea Piece - - -	B. Peters	1 0	0 10½	Dr. Barnard, Bishop of Derry.
Morning - - -	Berghem	0 7½	0 6½	
A View of the Needles - -	Cnype	1 0	0 10½	Sir Luke Chaub. Kt.
Food for the Body - - -	Brower	0 4½	0 7½	Monf. Goinin.
Food for the Soul - - -	ditto	0 4½	0 7½	ditto
Les Voyageurs - - -	Berghem	1 1½	0 11	Monf. Le Marquis d'Argenson.
La Petite Née de Village -	Teniers	0 10½	0 9½	Monf. Le Grand.
La Chasse aux Oiseaux - -	ditto	1 2½	1 0½	ditto
Vue de Canal proche de Haerlem	Vanderneer	1 0	1 2½	Duke of Montague.
A Landscape and Cattle - -	Berghem	2 0	1 8	John Barnard, Esq;
A Sea Storm - - -	Vernet	2 0	1 8	Mr. Gabriel Mathias, Painter.
Paisietems Flamand - - -	Teniers	0 10½	0 9	Monf. Le Blanc.
* Le Jeu de Quilles - - -	ditto	1 2½	1 0	Monf. de Gagny.
Recreation Flamande - - -	ditto	0 10½	0 9	Mr. Ewer.
° La Moisson - - -	Wouvermans	1 2½	1 1	Monf. Le Brun.
The Death of the Stag - -	ditto	2 2	1 7½	Comte de Bruhl.
The Laboratory - - -	Teniers	0 11½	1 4	Henry Isaac, Esq;
The Chymist - - -	ditto	0 11½	1 4	Mr. Ford.
The Seasons, in four Plates -	Ferg	0 9	0 8½	Gilbert East, Esq;
The Gravel Pits - - -	Teniers	0 10½	0 8½	Earl of Egremont.
The Sand Hill - - -	ditto	0 10½	0 8½	ditto
Four Romantic Views - - -	Ferg	0 5½	0 8	Mr. Robert Clee.
Jacob's Departure - - -	F. Lauro	2 0½	1 8	H. R. H. the Pfs. Dowager of Wales.
The Miraculous Draft of Fishes	Teniers	2 0½	1 8	Boucher Cleeve, Esq;
The Friendly Invitation - -	ditto	0 9½	0 7½	John Barnard Esq;
Vue de Flandre - - -	Rubens	1 2½	1 0	R. Willis, Esq;
A View of Teniers's House -	Teniers	0 7½	0 10	Matthew Duane, Esq;
Le Calme - - -	Vandervelde	1 3	1 0	Earl of Egremont.
A Sea Piece by Moonlight - -	Monamy	1 3½	1 6½	B. May, Esq;
A Flemish Wake - - -	Teniers	2 5½	1 10½	Boucher Cleeve, Esq;
Boy and Goat - - -	Vanderborfch	0 9½	1 1	ditto.
Farm Yard - - -	Hemkirk	0 9½	1 1	Mr. Burgcs.
Le Manège - - -	Wouvermans	1 6½	1 11½	Monf. Le Marquis d'Argenson.
A View of Blankenburg Castle	Vangoen	1 3	1 0	William Herring, Esq;
Le Chirurgien de Campagne -	Teniers	1 7½	1 2½	Monf. Goinin.
* Les Adieux - - -	Wouvermans	1 6	1 3½	Monf. Le Chevalier de la Rocque.
A Landscape and Figures - -	Teniers	1 7½	1 3½	H. R. H. Frederic Prince of Wales.
Winter Occupation - - -	Berghem	1 4½	1 0½	Lord Viscount Middleton.
° La Conversation - - -	Teniers	1 5½	1 1½	Earl Temple.
A View of the Port of Leghorn	C. Lorraine	1 6½	1 3½	— Wiltshire, Esq;
A View of the Ponte-Mole near Rome	ditto	1 6½	1 3½	Earl of Ashburnham.
The Jealous Husband - - -	Teniers	1 5½	1 2½	H. R. H. Frederic Prince of Wales.
Le Soleil Levant - - -	Vanderneer	1 6	1 1½	Christopher Batt, Esq;
Clair de Lune - - -	ditto	1 6	1 1½	ditto.
Le Printemps, Vue de Rhône -	Teniers	1 6	1 1½	Boucher Cleeve, Esq;
L'Été - - -	ditto	1 6	1 1½	Earl of Ilchester.
L'Autonne - - -	ditto	1 6	1 1½	Thomas Pratt, Esq;
° L'Hiver - - -	ditto	1 6	1 1½	Dr. Newton, Bishop of Bristol,
A Landscape and Figures - -	G. Pouffin	1 5½	1 2	Mr. Langton.
Ditto its Companion - - -	ditto	1 5½	1 2	Boucher Cleeve, Esq;
A View of Languard Fort - -	Gainsborough	2 0½	1 4	Captain Thicknes.
A View of Harleyford, near Marlow	Zuccarelli	2 0½	1 4	William Young, Esq;
A Landscape and Figures - -	Cnype	1 7½	1 3½	John Barnard, Esq;
First View in Italy - - -	Vernet	1 8	1 2½	Mr. Gabriel Mathias, Painter.
Second View ditto - - -	ditto	1 8	1 2½	ditto.
Agreeable Solitude - - -	P. Potter	1 4	1 6½	Boucher Cleeve, Esq;

\*\*\* Plates engraved by the late celebrated Mr. Andrew Lawrence.



[illegible][illegible]





*Temple of Isis at Philae, from the east side.*

*View of the Temple of Isis at Philae, from the west.*







*The North View of the City of Tivoli, taken from under the Gate.  
 Vue de Tivoli du côté du Nord prise de dessous l'Arcade de la Porte de la Ville.*







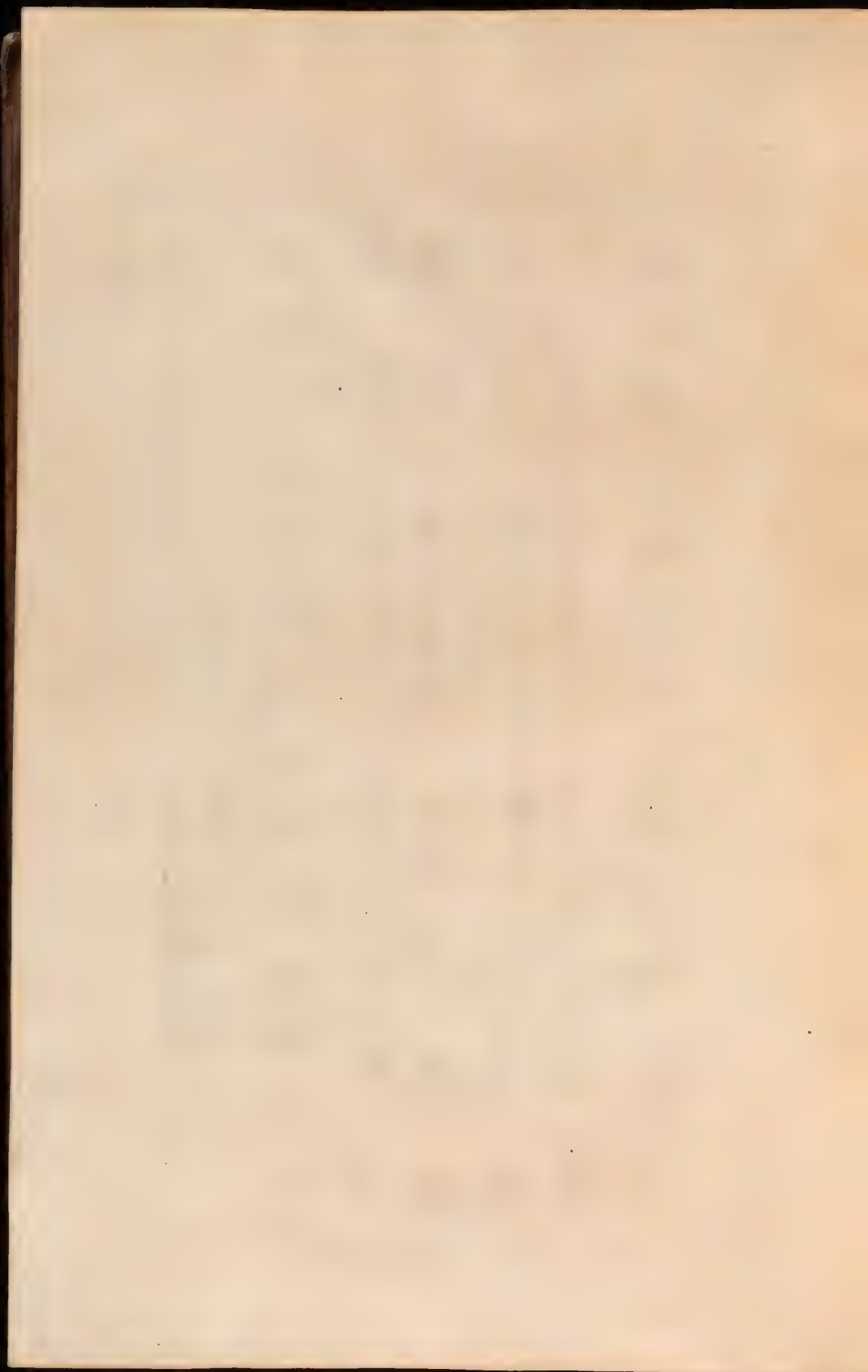
( View of the Gate from within the Walls )  
*Vue de la Porte de la Ville de la Vallée*

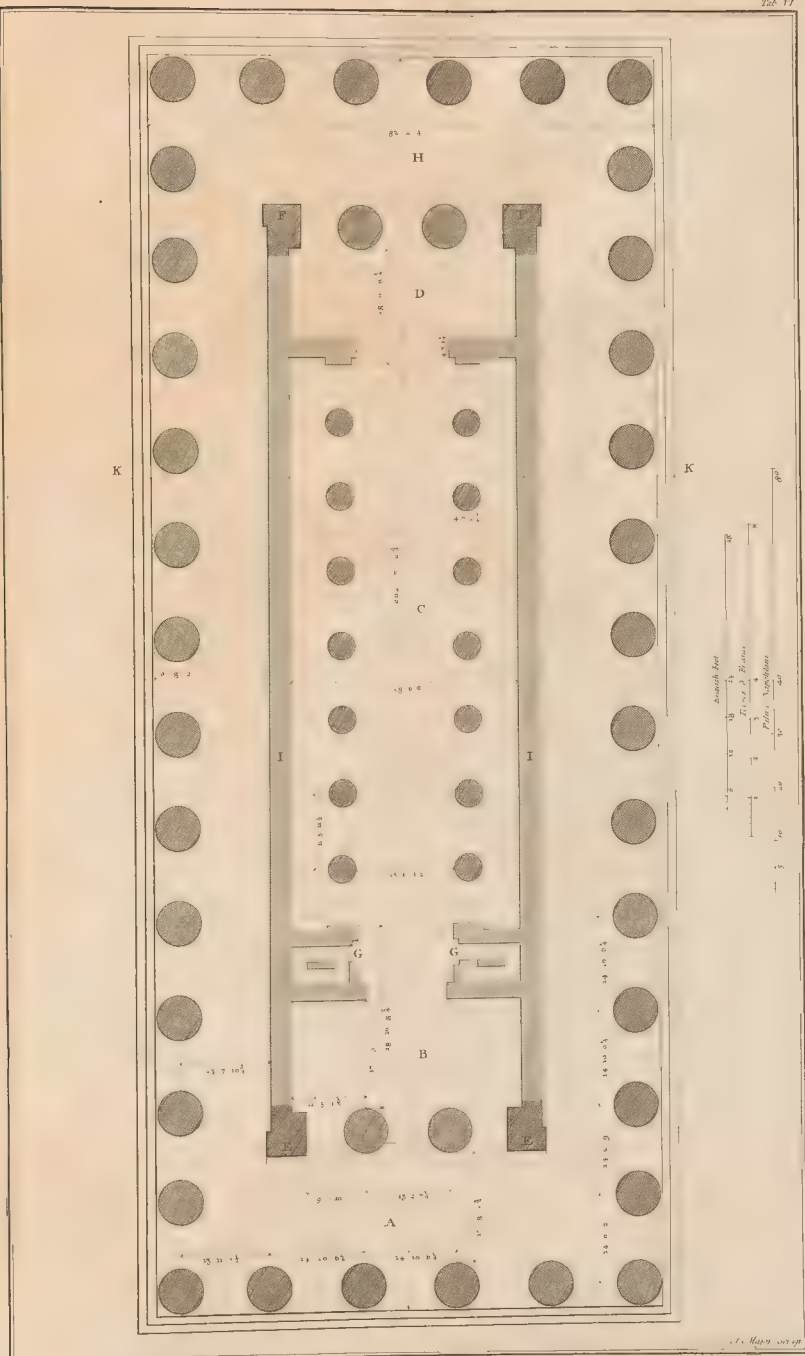




*A View of the Gate from without the Walls*  
*Vue de la Porte du Côté de la Campagne*

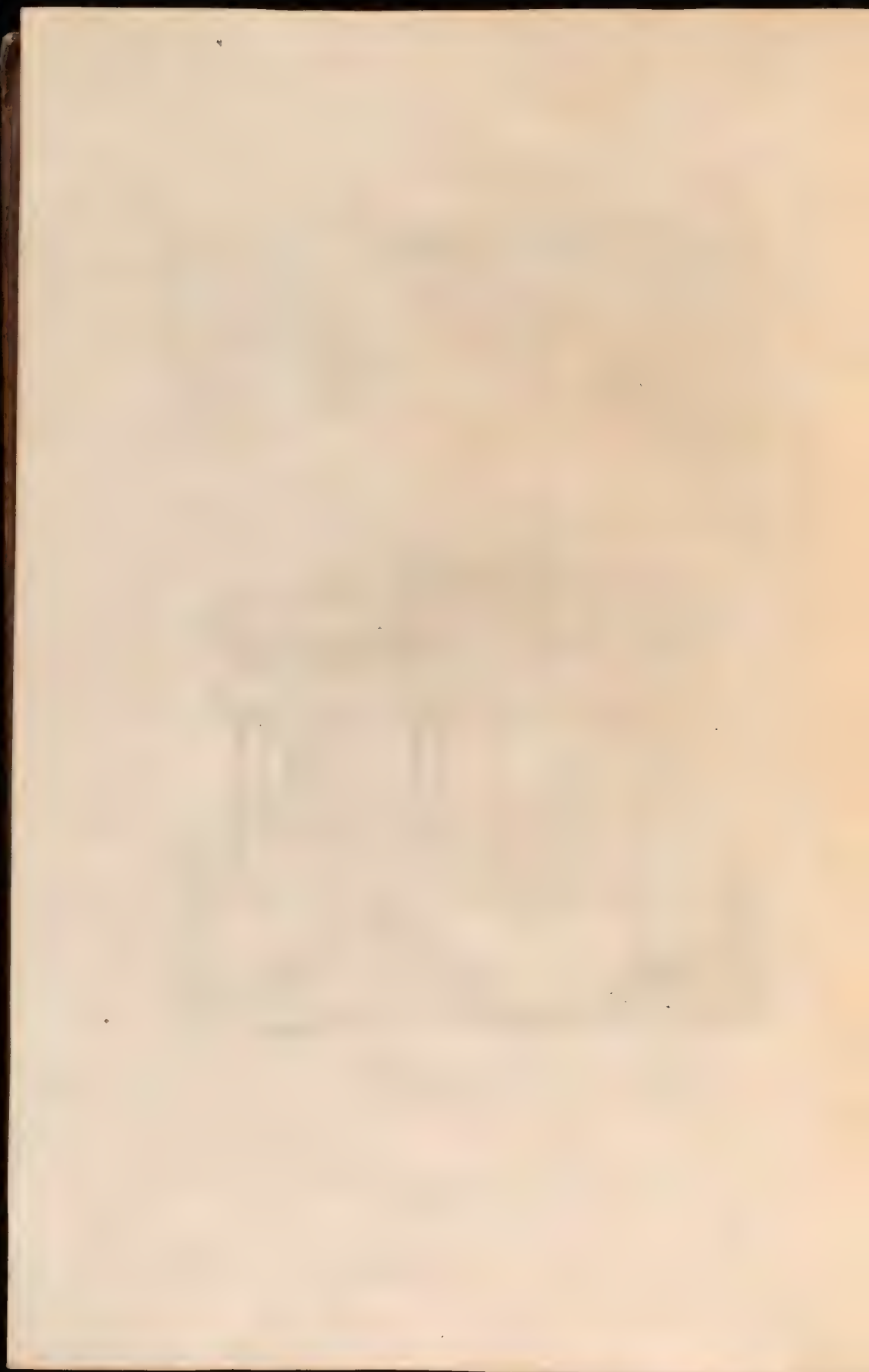






Plan of the N. Temple, Spectral Temple

Plan du Temple, Spectral Temple







*A view of the Harastyle Apetral temple, taken from the South*  
*Vue du temple Harastyle Apetral, prise du côté du Sud.*

*J. H. H. H. H.*





View of the Hieracystyle Temple taken from the South West  
 Vue du Temple Hieracystyle prise du sud Ouest

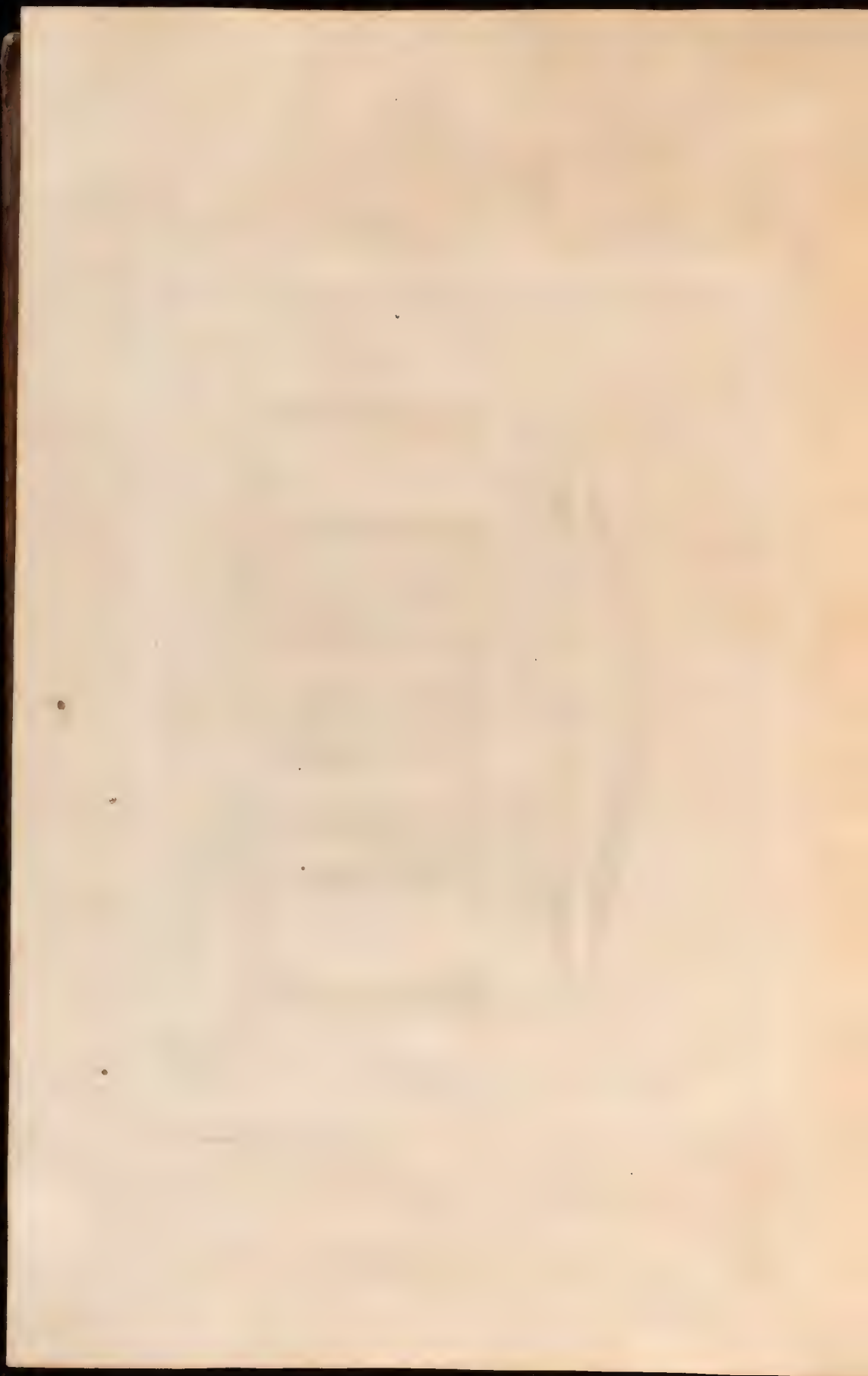






Interior View of the Hieroglyphic Temple, taken from the North  
 Vue du dedans de Temple Hieroglyphic, prise du côté du Nord

J. B. B. 1792





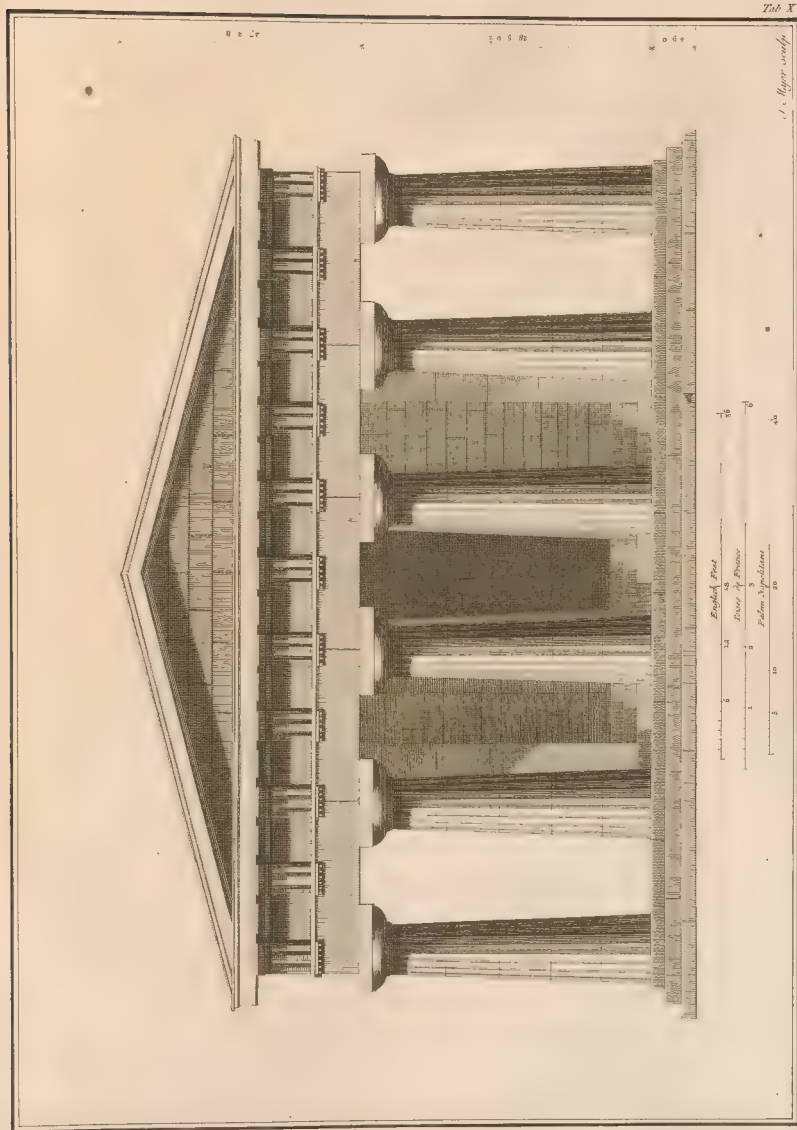
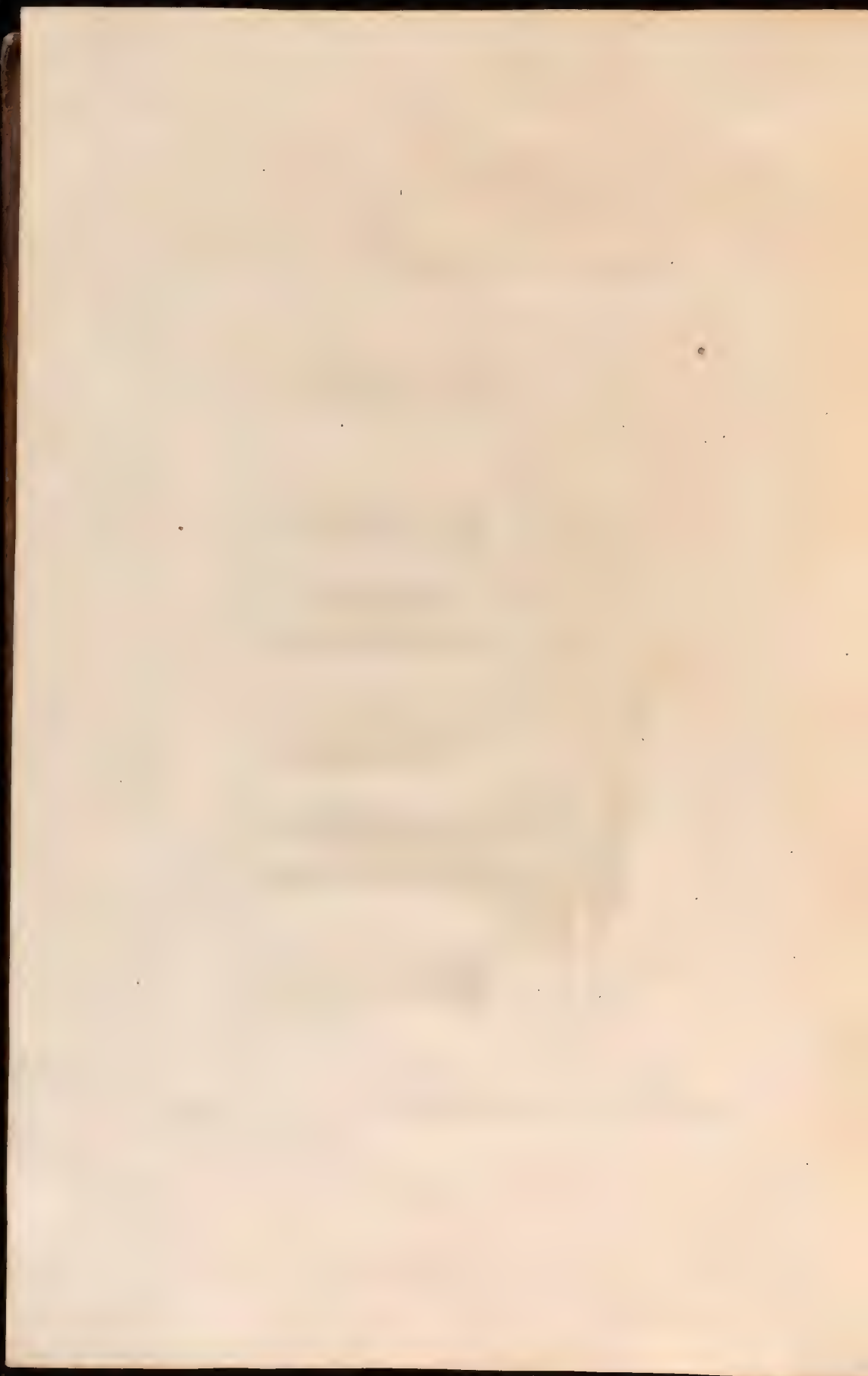


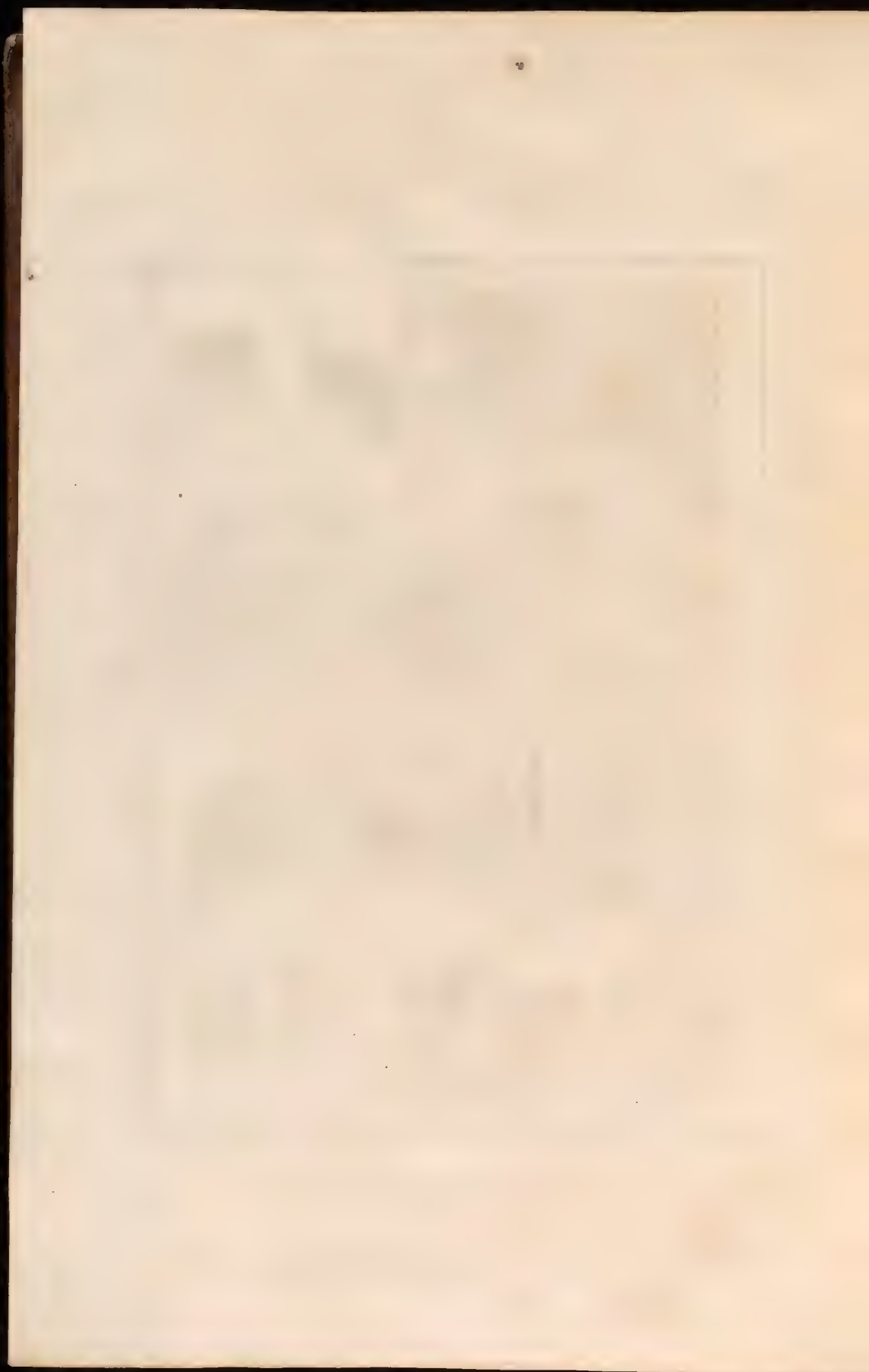
Table X

Plan of the Temple, Hieroglyph, Egypte

Section of the Hieroglyphic Temple

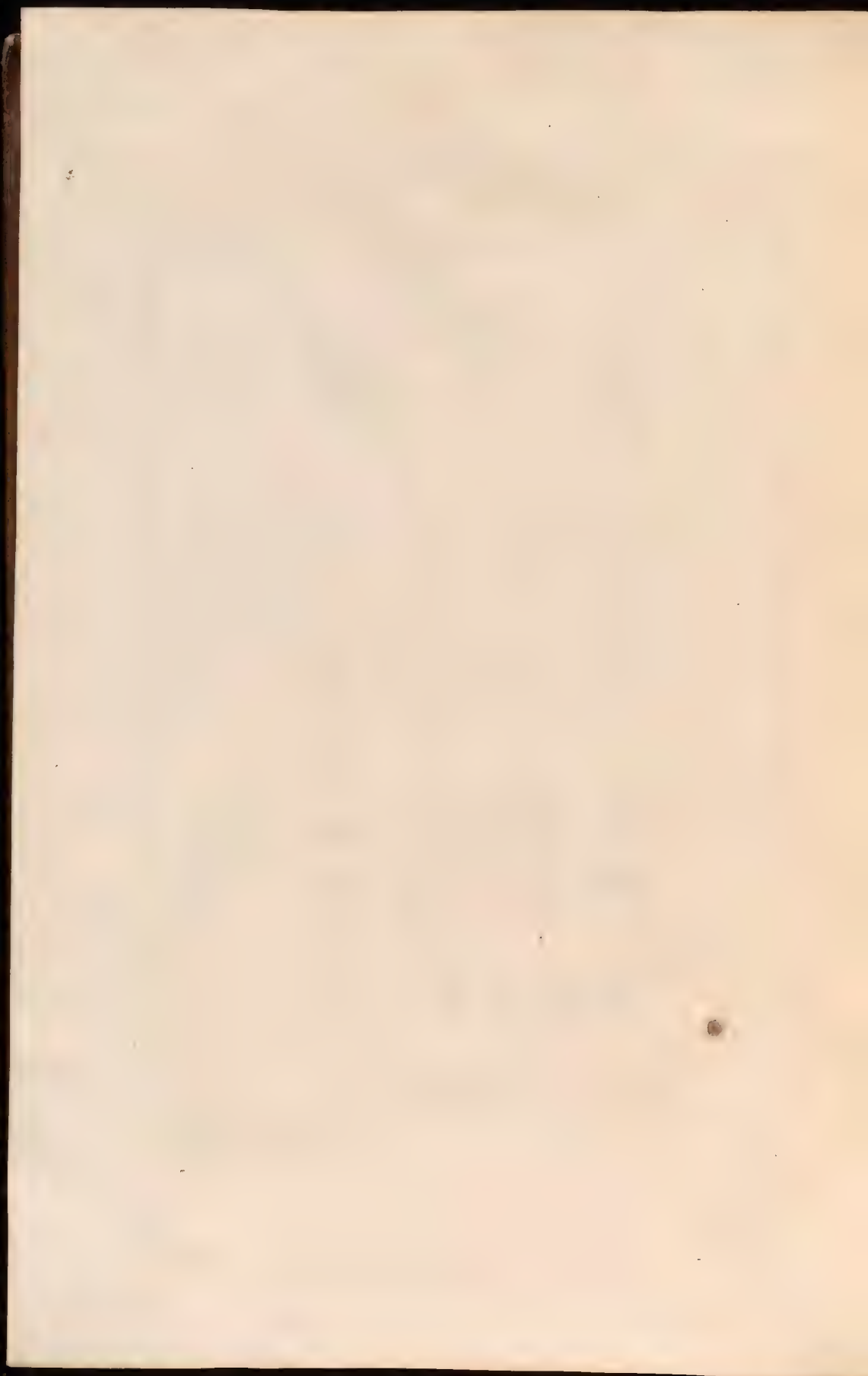


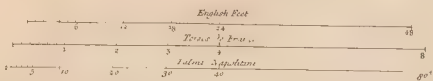
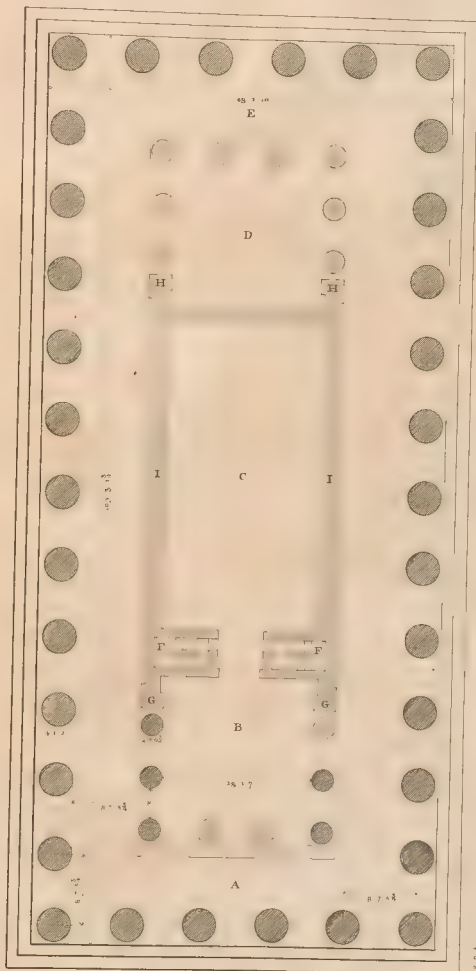








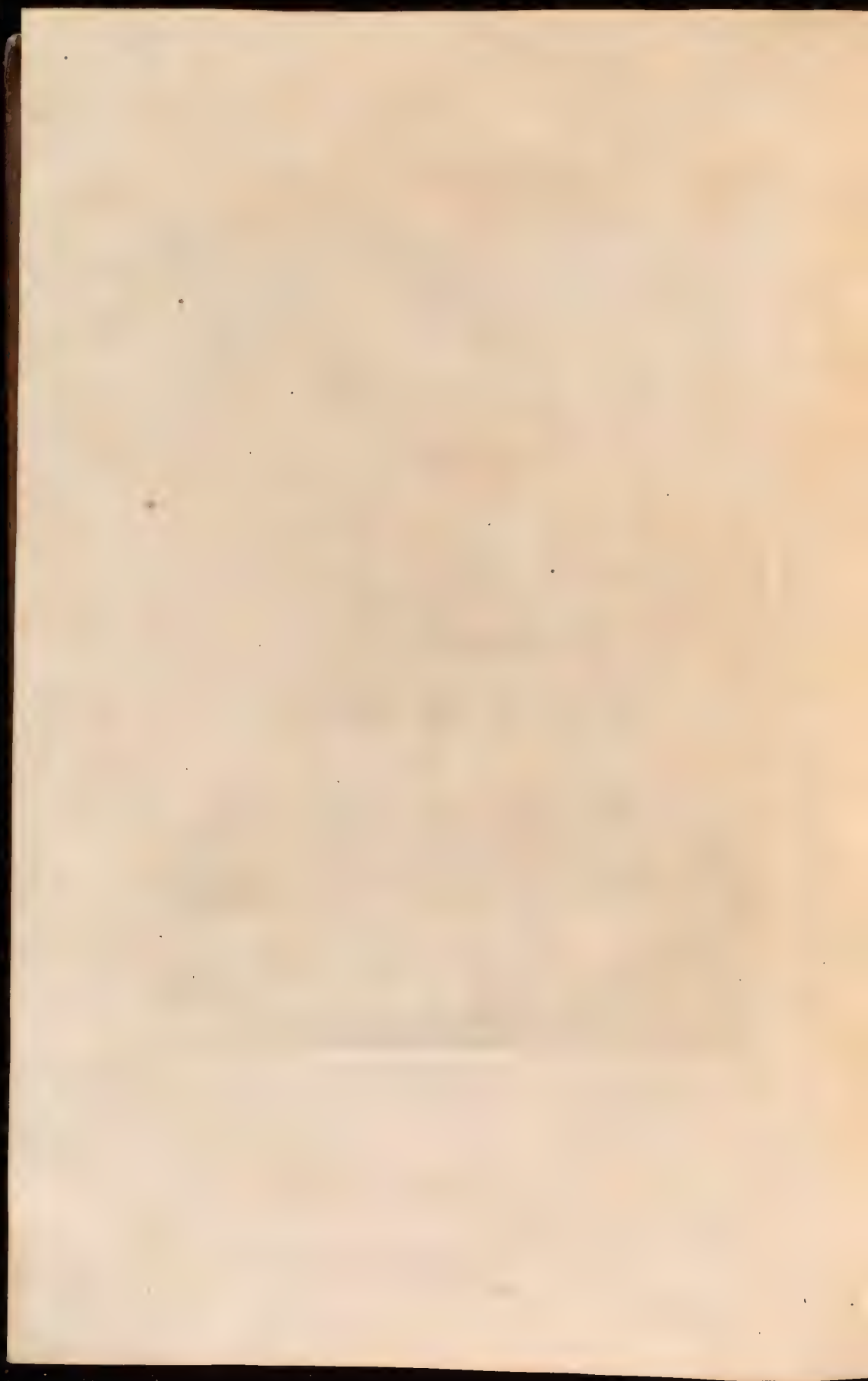




A. Mayer del.

Plan of the Hieroglyphic Temple

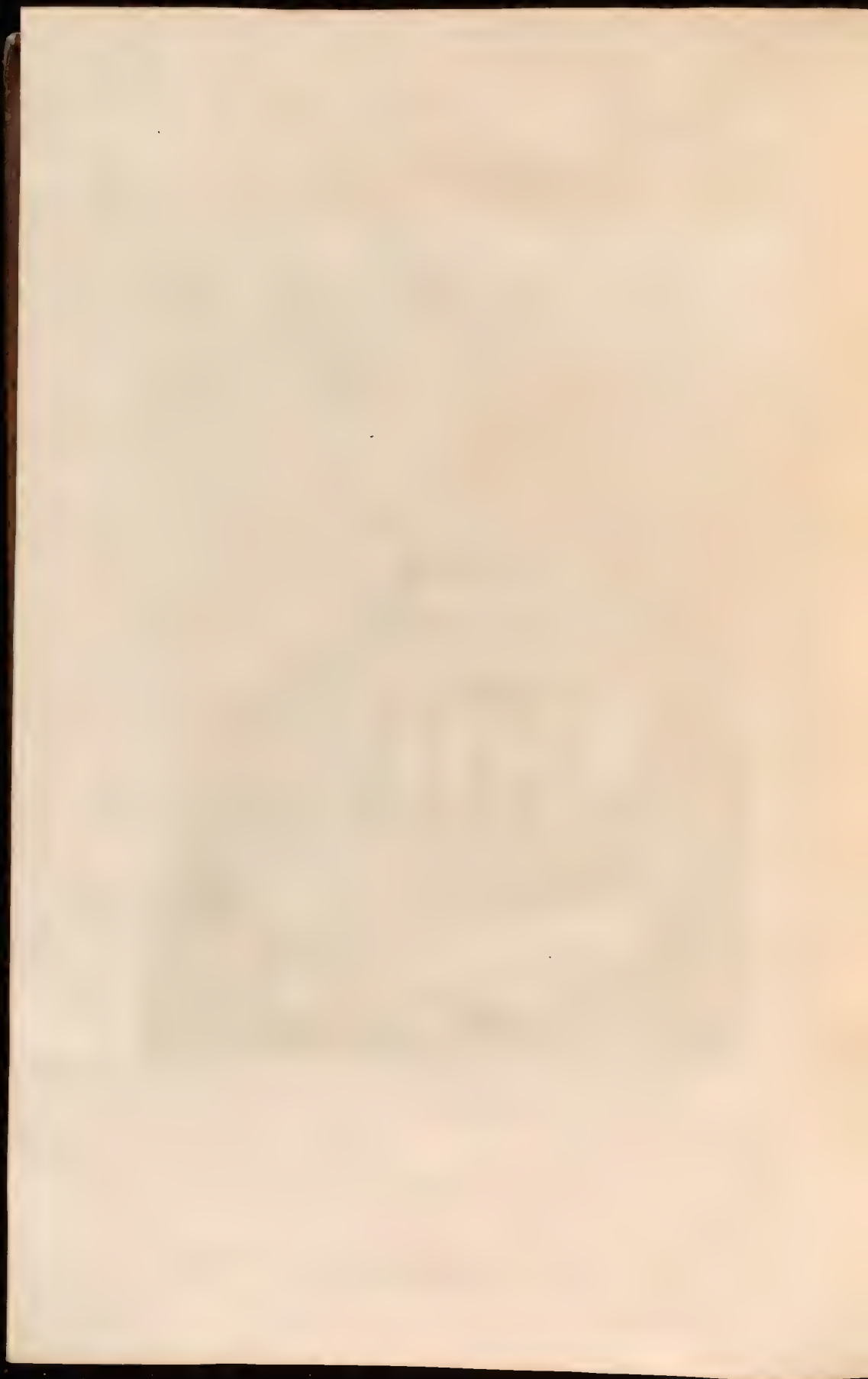
Plan du temple Hieroglyphique







*View of the Hexastyle Peripteral Temple, taken from the South*  
*Vue du Temple Hexastyle Periptère, prise du côté du Sud*





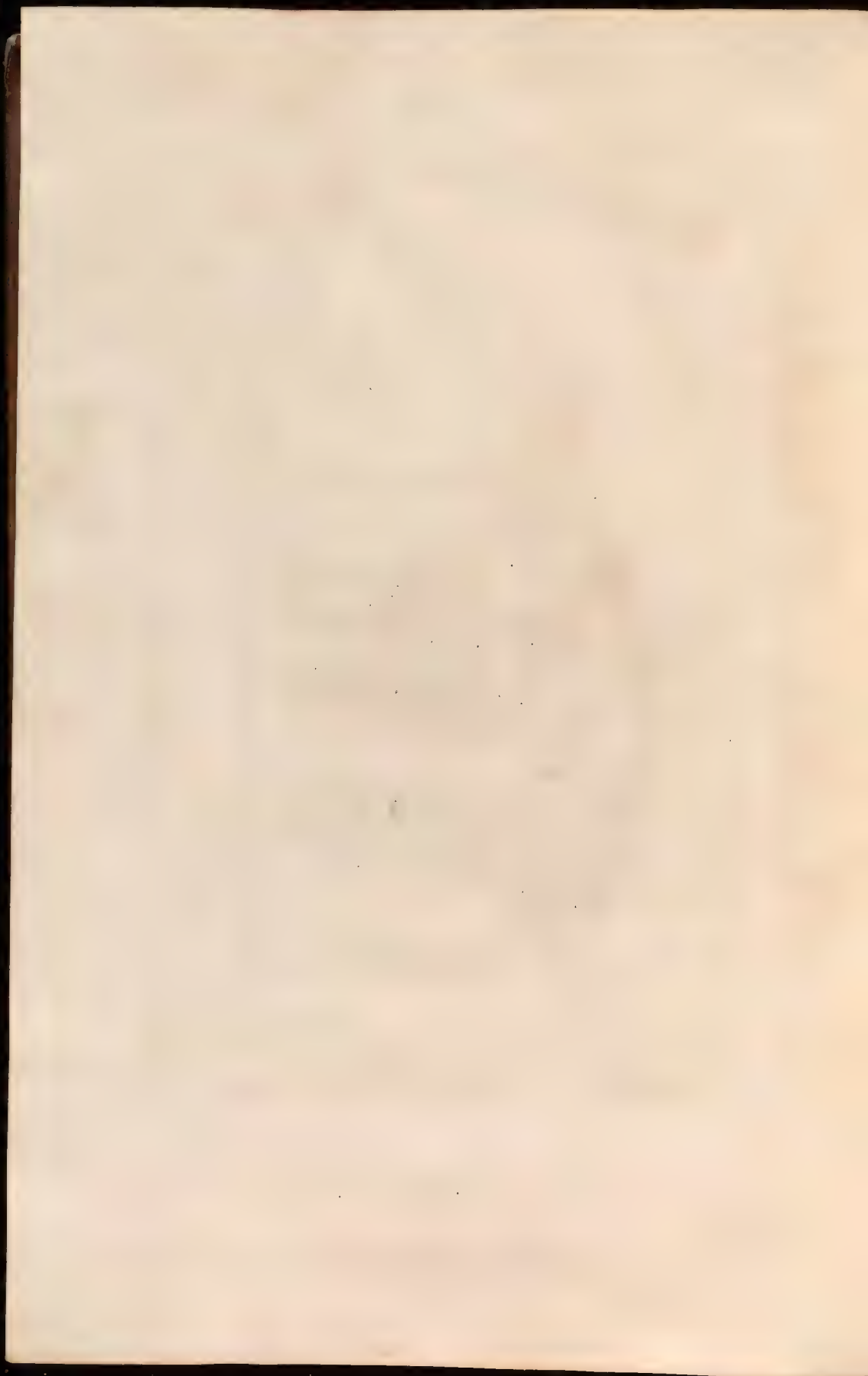
View of the Minerva Temple, taken from the North West  
 Vue du temple Minerva, prise du N. N. O.







*Interior View of the Hieracystyle Peripteral Temple, taken from the North  
Vue du dedans du temple Hieracystyle Periptere, prise du côté du Nord*

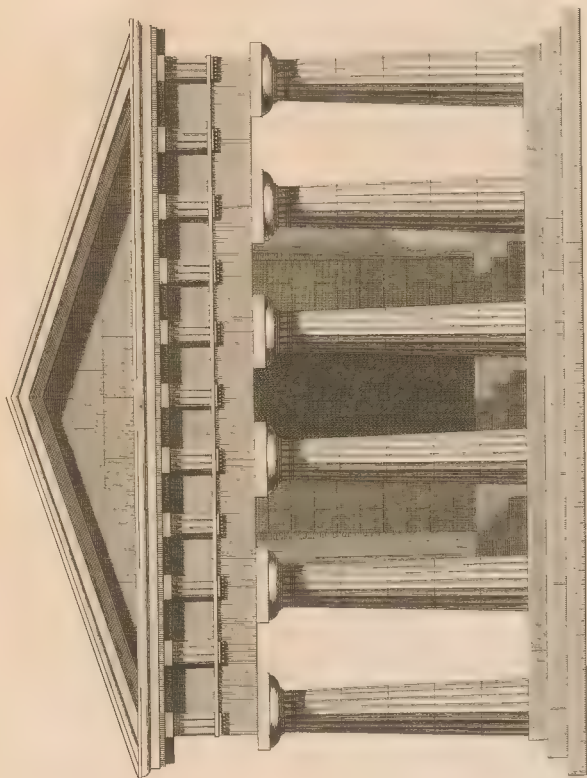


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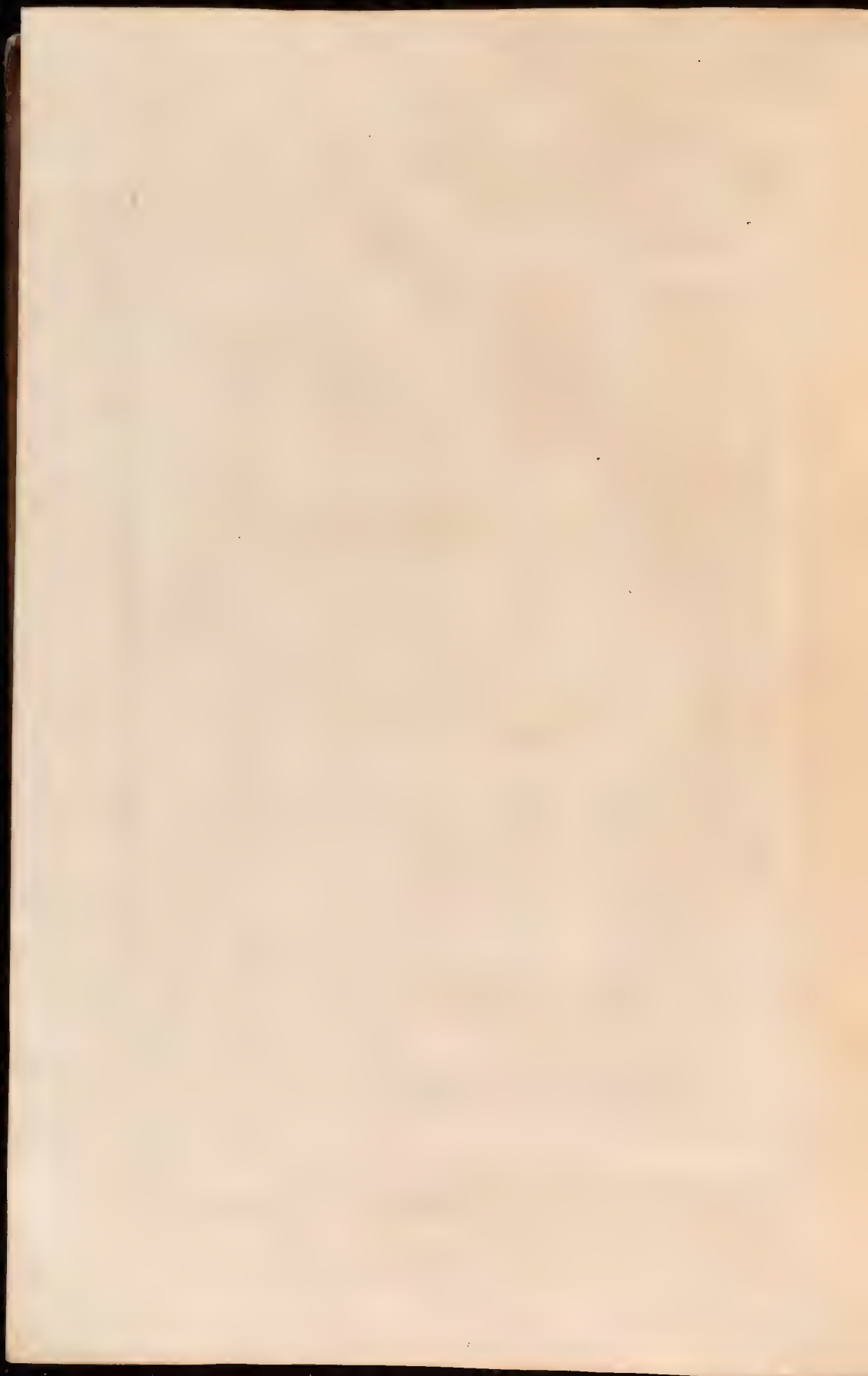
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Elevation du Temple Harvest, Propylée.

Elevation of the Harvest, Propylée Temple.





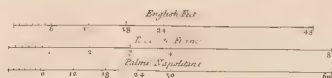
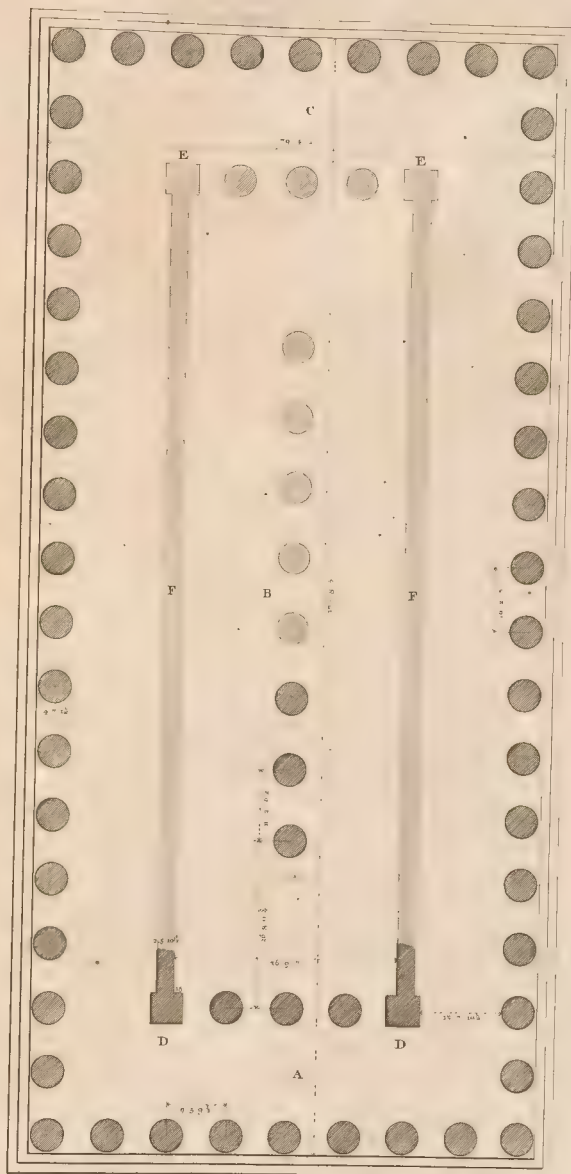


Fig. 1. Temple de la

St. Mary's

Plan of the Roundobsequial Temple or Basilica

Plan du Temple Roundobsequial ou de la Basilique





W. Hill del.

J. Smith sculp.

A View of the Pandion Temple or Basilica, taken from the North  
 Vue du Temple Pandionien ou de la Basilique, prise du côté du Nord







*View of the Pseudoperipteral Temple in Bassae, seen from the North West  
Vue du Temple Pseudoperiptère en de la Bassée prise du N. N. O. Ouest*





Antient View of the Bacchus temple in Brantzen, as it appears in 1771  
 View of the temple of Bacchus in Brantzen, as it appears in 1771.







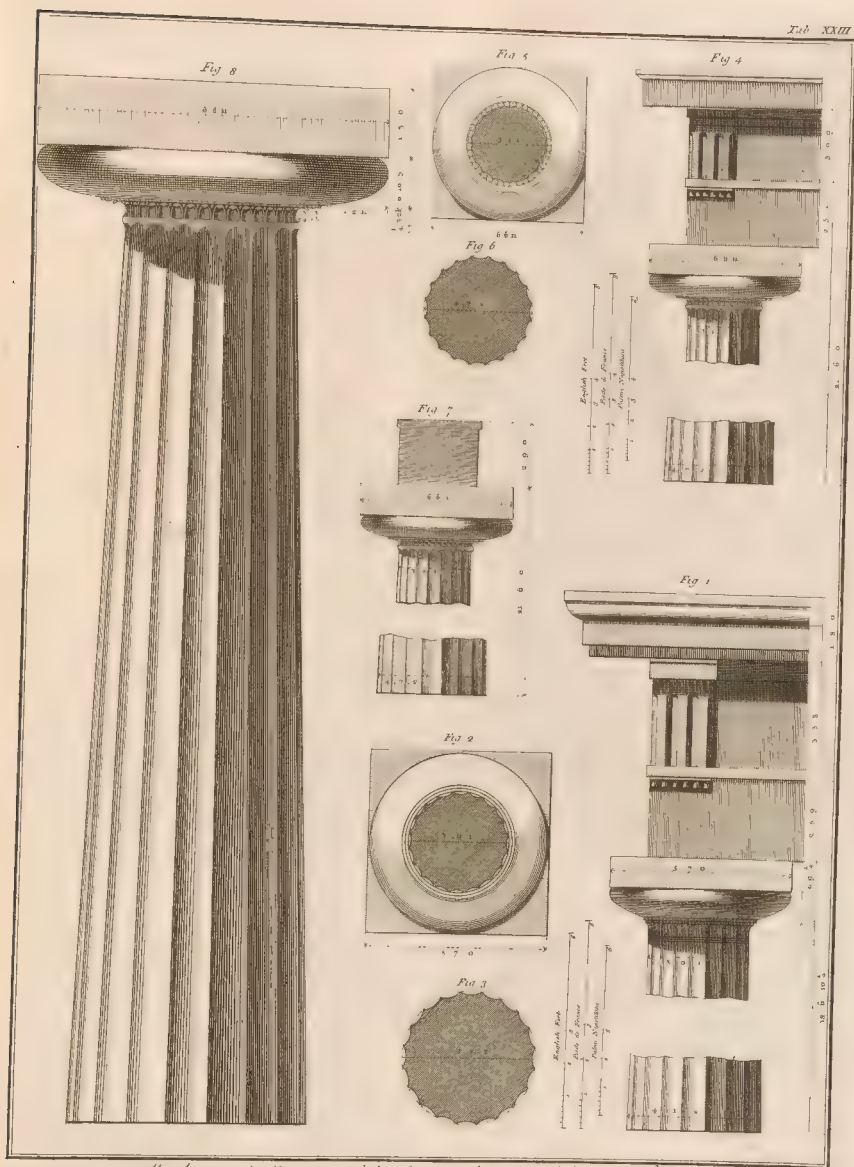
*Interior View of the Remains of the Temple of Bacchus, near the North  
 View of the Remains of the Temple of Bacchus, near the North, from the West.*











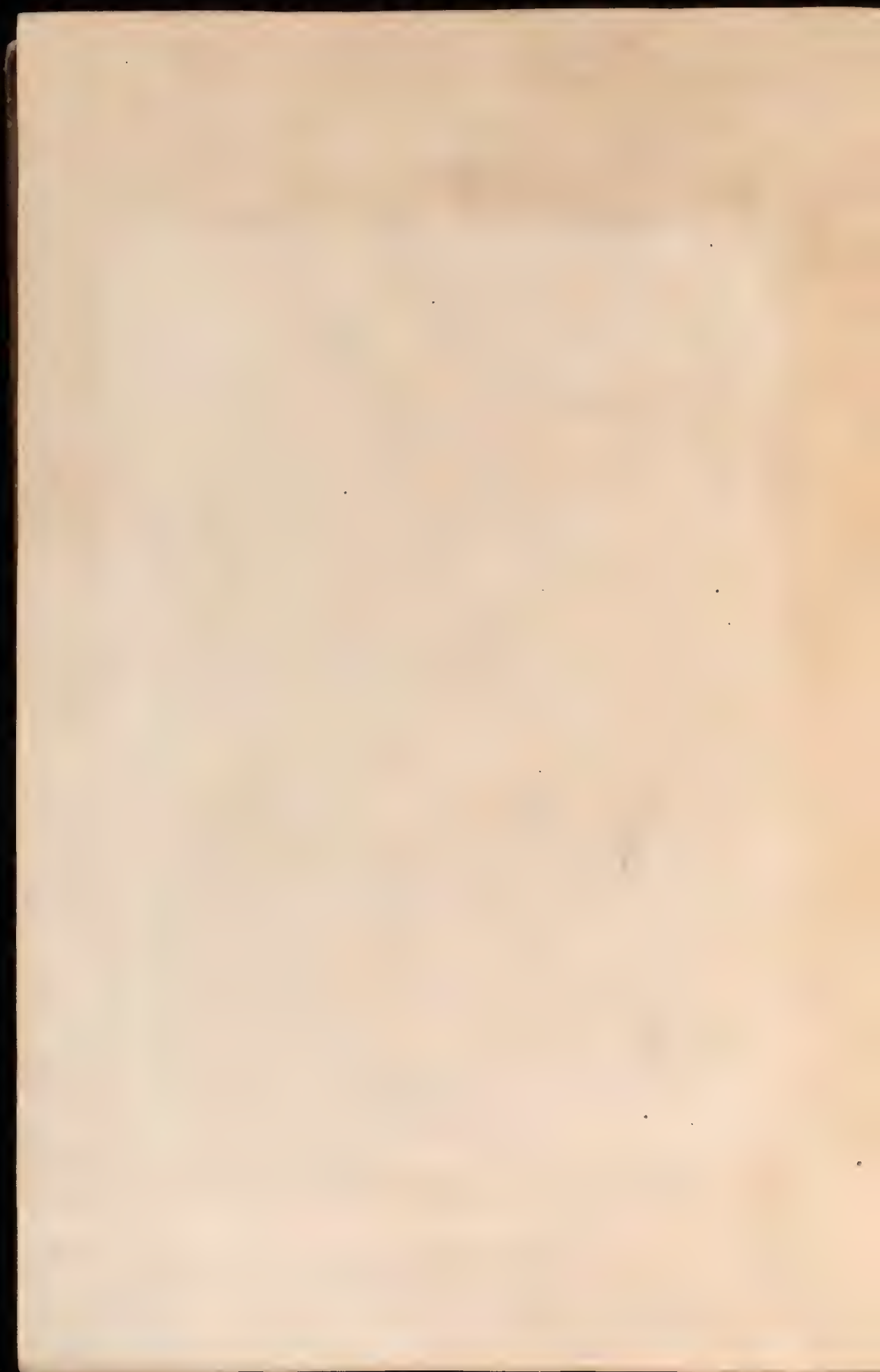
Members and Measures of the Peripteral and Pseudodipteral Temples  
 Differentia Partium & loci Measures des Temples Peripteres & Pseudodipteres





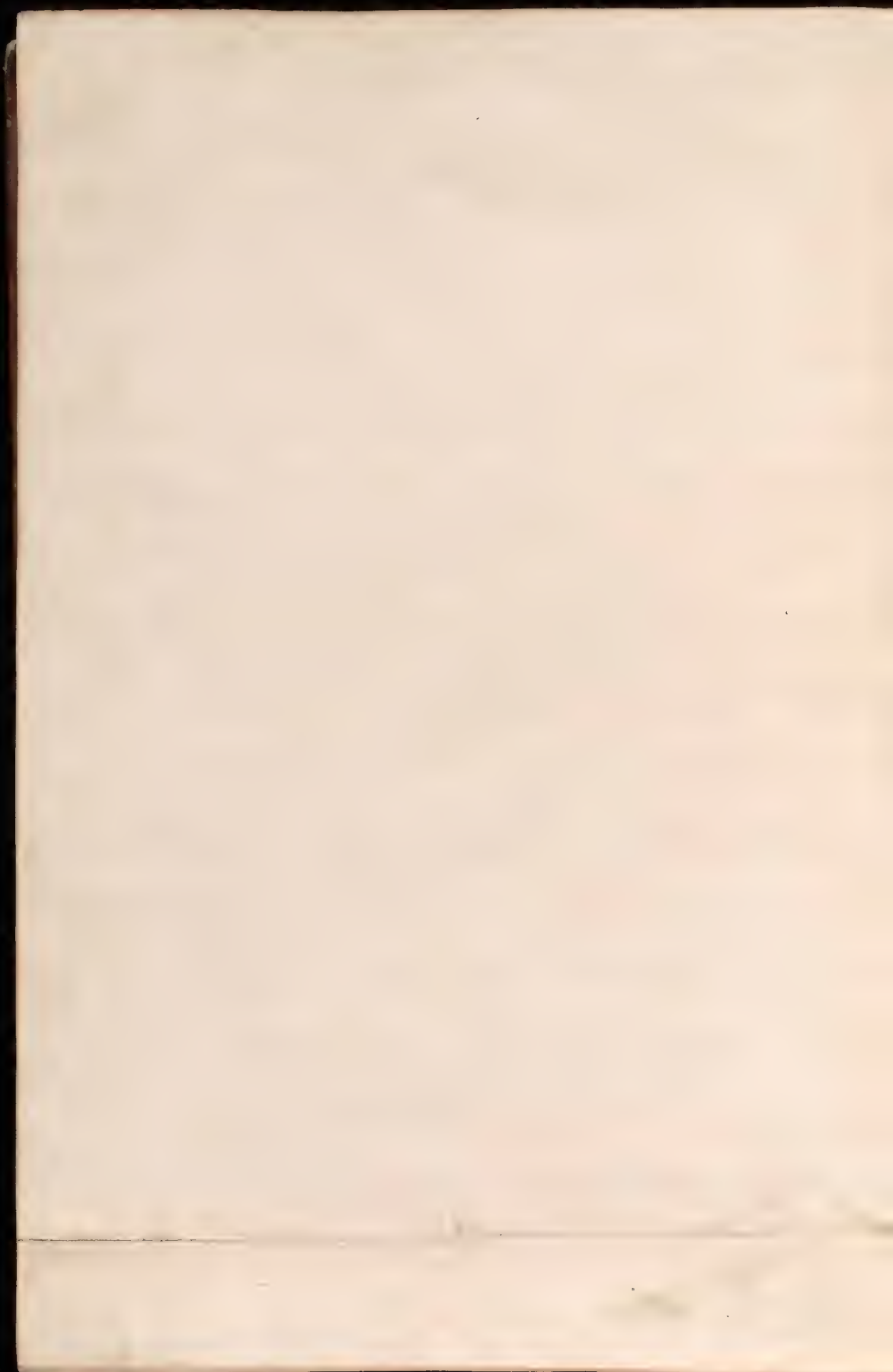
*Coins and Medals of Paestum or Posidonia.*

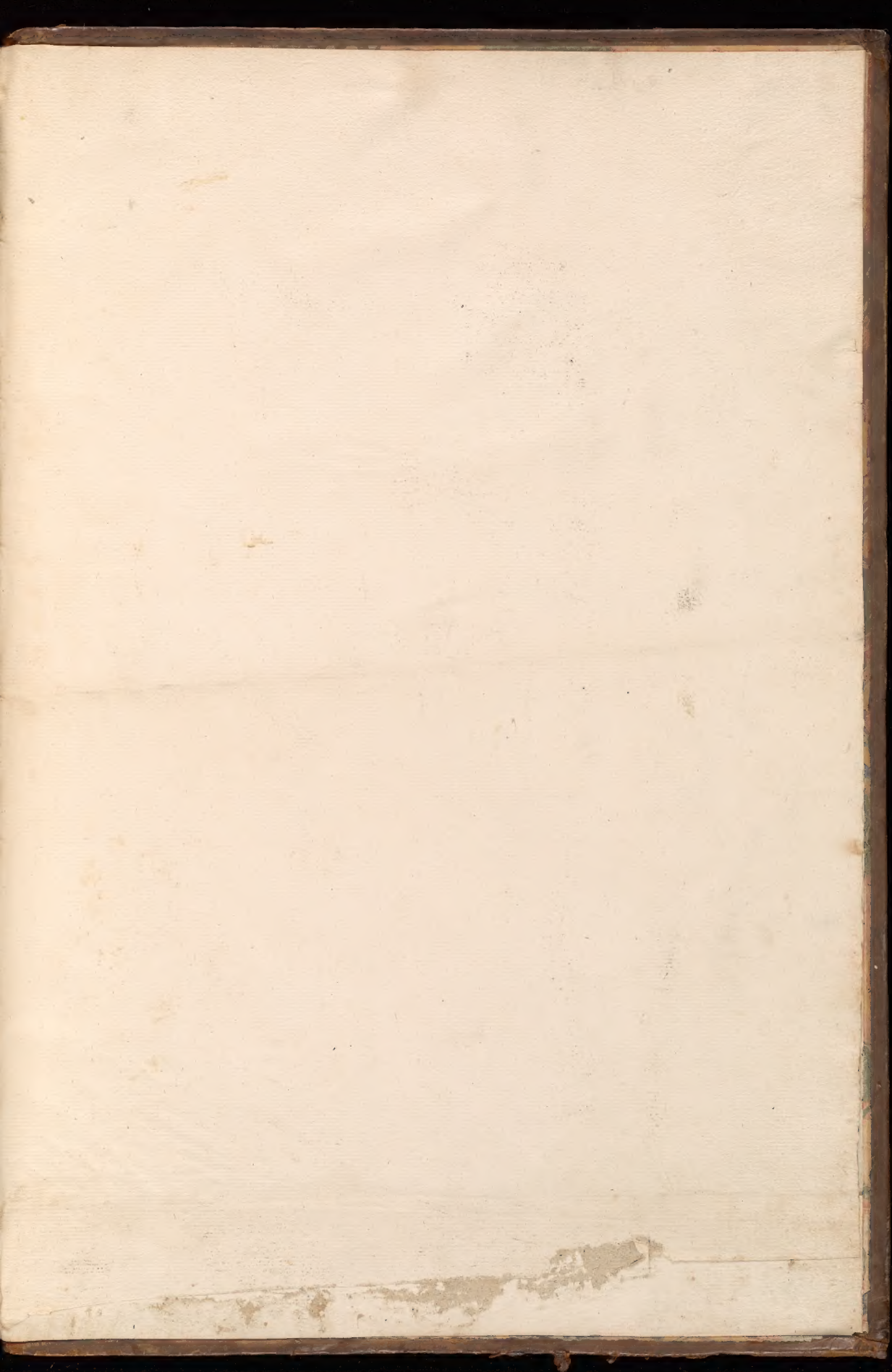
*Monnoies et Médailles de Pæstum ou Posidonie.*



















SPECIAL 85-B  
OVERSIZE 3523  
NA Bound with  
335 85-B  
P2 24947  
R93 85-B  
1753a 24948



